

MUSICAL AMERICA

Vol. XXVI.

No. 23

NEW YORK

EDITED BY

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OCTOBER 6, 1917

Ten Cents per Copy
\$3.00 per Year

CAMPANINI OFFERS EIGHT NOVELTIES TO NEW YORKERS

Imposing Array of New Operas
Includes Two American and Six
Foreign Works—A Number of
Interesting Revivals Promised
—Répertoire Made Up of Com-
positions in French and Italian
—Mmes. Melba and Galli-Curci
Among the Stars

CLEOFONTE CAMPANINI has com-
pleted the work of organizing the
Chicago Opera Association's forces for
the coming season, which will include
four weeks at the Lexington Theater in
New York, beginning Jan. 22. Return-
ing to New York after a long absence,
Mr. Campanini will bring a large num-
ber of artists, some of whom have never
appeared in this city before, others who
are new to America and still others who
come back to a public that is familiar
with their work.

Several interesting novelties will be
included in the repertoire. Mascagni's
"Isabeau," which has won approval in a
number of the important European opera
houses, will be given its American pre-
mière by the Campanini organization.
The Mascagni work has been scheduled
for several occasions in the past, but it
has not been produced. "Le Sauteriot,"
by the young French composer, Sylvio
Lazzari, will have its world première.
Lazzari, who is a representative of the
modern school of composition, wrote the
work at the request of Maestro Campa-
nini. "Le Chemineau," by Xavier Le-
roux, another French contemporary, will
have its first presentation in America,
and Raoul Gounsbouurg's "Le Vieil
Aigle," a one-act opera, will be given its
New York première. "Aphrodite," by
Camille Erlanger, is wholly new to the
American public.

Massenet's posthumous "Cléopâtre,"
which was acclaimed at its première in
Monte Carlo, will be another novelty.

The novelties of former seasons which
will be revived include the following
works:

In French: "Pelléas et Mélisande,"
by Debussy; "Sapho," "Griséïdis" and
"Don Quichotte," by Massenet; "Monna
Vanna," by Fevrier; "Romeo et Juliette,"
by Gounod.

In Italian: "Falstaff" by Verdi;
"Fedora," by Giordano; "Jewels of the
Madonna" and "Secret of Suzanne," by
Wolf-Ferrari; "Dinorah" and "L'Afri-
caine," by Meyerbeer; "Ernani," by Ver-
di, and "Crispino e la Comare," by Ricci.

Operas by American composers to be
presented this season are Henry Had-
ley's "Azora" and Arthur Nevins's
"Daughter of the Forest." They will be
produced with casts composed solely of
American singers.

The Personnel

SOPRANOS: Diana Bonner, Marguer-
ite Buckler, Marthe Chenal, Jessie Chris-
tian Ruby Evans, Maude Fay, Anna
Fitziu, Amelita Galli-Curci, Mabel Pres-
ton Hall, Margery Maxwell, Nellie Mel-
ba, Francesca Peralta, Alma Peterson,
Dora de Philippe, Juanita Prewett,
Marie Pruzan, Rosa Raisa, Margaret Ro-
maine, Myrna Sharlow, Genevieve Vix.

MEZZO-SOPRANOS AND CONTRALTOS:
Louise Berat, Marie Claessens, Virginia
Shaffer, Carolina Lazzari, Jeska Swartz,
Cyrena Van Gordon.

TENORS: Giulio Crimi, Charles Dal-
morés, Octave Dua, Charles Fontaine,
Forrest Lamont, Lucien Muratore, Juan
Nadel, Giordano Paltrinieri, Warren

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WYNNE PYLE

Photo by Apeda

Young American Pianist of Distinguished Talent, Who Has Won High Recognition
Abroad. She Will Be Heard with the Leading American Orchestras This
Season. (See Page 6)

LUCA BOTTA'S CAREER HALTED BY DEATH

Popular Metropolitan Tenor Suc-
cumbs in Prime of Life to
a Tumor

LUCA BOTTA, lyric tenor of the Met-
ropolitan Opera Company, died at
his apartment in the Sonoma, on Broad-
way, Saturday afternoon, Sept. 29.
While the artist's last illness was of sev-
eral years' standing, it was known to
be fatal only in the last few months.

During the engagement of the Metro-
politan company at Atlanta in 1915 Mr.
Botta had a slight fall, cutting his leg
on a nail. Shortly after this accident a

small tumor developed. This was re-
moved, but in a few months he com-
plained of pain in his foot and upon
examination by a surgeon, glands in the
groin were found to be infected. An
operation was at once performed, and
for a time the trouble was thought to
have been disposed of, so that the tenor
was able to continue his work the follow-
ing season.

After the close of the opera season
last spring Mr. Botta rested quietly at
Southampton, L. I., but from time to
time was troubled with pains in his neck
and throat. He was optimistic about his
condition, however, and entertained his
friends as though nothing were the mat-

[Continued on page 4]

MUSICAL "CLEARING HOUSE" TO DEVELOP THE PACIFIC COAST

Manager Behymer of Los Angeles
Opens Bureau in San Francisco
to Centralize Artistic Activities
in the Southwest—May Merge
Interests with S. C. Oppen-
heimer, Associate of the Late
W. L. Greenbaum—Promise
Many New Concert Courses in
Western Cities as Result of
Systemization Project

LOS ANGELES, Oct. 2.—A central
clearing house for Pacific Coast
musical activities which shall have an
immense influence on the artistic life of
the Southwest is being established by
L. E. Behymer, the noted manager. Mr.
Behymer has offered a partnership to
Selby C. Oppenheimer, long associated
with W. L. Greenbaum, the San Fran-
cisco manager, who died Sept. 4, with
the intention of carrying on Mr. Green-
baum's work in the musical field. Mr.
Behymer will shortly open an office in
San Francisco and is already including
the bay cities in his bookings of artists.
The consummation of the pending nego-
tiations means that the Southwest will
be served by the leading artists, opera
and orchestral organizations, all operat-
ing through the Behymer offices and in
co-operation with associated agencies
throughout the Pacific Coast territory,
including western Canada.

In a letter apprising Eastern friends
of the new situation Manager Behymer
reviews some of his recent works. It is
clearly understood that he would not
have entered the new field if it had not
been for the death of Mr. Greenbaum.
Because of the friendship existing be-
tween the managers each refrained from
entering the other's territory. Mr.
Behymer writes:

"At present I have a very good Phil-
harmonic course in Reno, Nev., and sev-
eral independent dates. I am booking
all the concerts for the Saturday Club
in Sacramento and have a Philharmonic
series of my own in connection with the
College of the Pacific in San José. At
Fresno, with the Fresno Music Club, I
am playing one of the best Philharmonic
series in the West, besides several inde-
pendent dates. In Santa Barbara Mrs.
Herbert and myself have the Philhar-
monic course and have had it for years,
and in addition am playing six or seven
other events.

Many New Courses

"In San Diego the Amphion Club, in
connection with this office, has a series
of eight events this year, while I have
nine others playing the various theaters.
The same applies to Redlands, Riverside,
Pasadena and Long Beach. In connec-
tion with the Woman's Club of Albu-
querque we have a Philharmonic course
and are furnishing a splendid course to
Phoenix. Also in Tucson, Prescott and
El Paso the ramifications of this office
will be increased. We are going after
business as we have never done before,
and I assure you there will be at least
twenty more Philharmonic courses in
the West next season. It will be up to
the New York managers if they wish
to do business with this office. We are
going to guarantee them better service,
both in San Francisco and Los Angeles.
We are going to be able to route our peo-
ple so there will be no doubling back
and no hard jumps.

[Continued on page 4]

CAMPANINI TO SUBSTITUTE CONCERT SERIES FOR GERMAN OPERA IN CHICAGO'S SEASON

Director-General Declares Support Given German Operas Last Season Was Such as to Warrant Their Elimination from Repertory—Six Premières, Two of American Works, Announced—"Isabeau" to Open Season—Genevieve Vix to Sing Rôles Formerly Taken by Garden—Native Composers Will Be Represented on Practically Every Program of Chicago Symphony—Apollo Club Saved from Financial Shipwreck—Concert Series at Great Lakes Naval Training Station

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 29, 1917.

THE world première of Sylvio Lazari's opera "Le Sauteriot" will be given in Chicago this season; three other operas by European composers will be given their American premières and two new American operas will be produced. These were among the novelties announced by Cleofonte Campanini, director-general of the Chicago Opera Association, at his annual dinner Wednesday afternoon to the representatives of the press in Chicago.

An innovation will be a series of five concerts on Sunday evenings under the auspices of the Chicago Opera Association. Sunday has been given over to German opera heretofore, the "Ring" music drama and several other Wagnerian works being presented each season.

German Operas Eliminated

Campanini announces that the support accorded to the German operas last season indicated such a lack of interest that he has eliminated German opera entirely from the repertory. Egon Pollak, who conducted the Wagnerian and Humperdinck operas last season, will not return. He is reported to be in Austria. An opera from the regular repertory will be mounted every Sunday afternoon, and the concerts will be given in the evenings. John McCormack will give a concert unaided; the other four will be joint recitals by Melba and Maurice Dambois; Galli-Curci and her flutist, Manuel Beranguer; Kreisler and Rosa Raisa, and Elman and Genevieve Vix.

"Isabeau" to Open Season

The tradition that the season must be opened with "Aïda" to be successful evidently has no terrors for Campanini, for Mascagni's "Isabeau" will be mounted on the opening night, with Rosa Raisa, Giulio Crimi, James Goddard, Constantine Nicolay, Desire Deffrère, Carolina Lazzari, Marie Pruzan and Jeska Swartz in the cast. "Isabeau" has been announced several times, by different companies, for presentation in America, and once Mascagni was engaged to conduct it in person, but it has never been given in this country.

Hadley's "Azora" and Arthur Nevin's "A Daughter of the Forest" will be performed with all-American casts. The composer will himself conduct "Azora," and Forrest Lamont and Anna Fitzu will enact the leading rôles. A gala performance of "Bohème" will present Galli-Curci and McCormack as Mimi and Rodolfo. It is possible that Lazzari may conduct the première of his opera "Le Sauteriot." Other novelties will be "Le Chemineau," by Xavier Leroux, which will be given its American première; Massenet's "Sapho," which has survived several New York performances, but is new to Chicago, and "Aphrodite," by Camille Erlanger, an opera new to America, in which the star will be Marthe Chenal. The following novelties of former seasons will be revived: "Pelléas and Mélisande," by Debussy; Massenet's "Don Quichotte" and "Cléopâtre"; "Lakmé," by Delibes; "Monna Vanna," by Fevrier; Gounsbou's "Le Vieil Aigle"; "Fedora," by Giordano; "Jewels of the Madonna" and "Secret of Suzanne," by Wolf-Ferrari; "Dinorah" and "L'Africaine," by Meyerbeer; "Crispino e la Comare," by Ricci; Verdi's "Falstaff," "Ernani" and "Ballo in Maschera" and Bellini's "I Puritani."

New artists announced by Maestro Campanini are Leone Zinovieff, Russian tenor; Margaret Romaine, an American soprano (formerly a cellist) and Carolina Lazzari, contralto. Genevieve Vix will sing all of the rôles in which Mary Garden has starred in past seasons. Asked whether Mary Garden would sing in guest performances this season, Campanini replied: "Why not? The door is always open to Mary Garden in Chicago. I hope that she will sing with us, but as yet there have been no arrangements made."

Frederick Stock, conductor of the Chicago Symphony Orchestra, returned this

week from his summer vacation at Lake George, motoring the entire distance, slightly over 1000 miles, in seven days along the uncompleted Lincoln Highway. He announces that each pair of concerts this season will include at least one American composition, except in two or three programs devoted exclusively to the works of one composer, as an all-Beethoven program, an all-Wagner concert, and possibly an all-Tschaikowsky program. This plan, announced tentatively last spring, will be rigidly adhered to in the programs now being prepared for the orchestra's twenty-seventh season, which will begin week after next. Not only will the regular weekly pair of concerts contain their share of American music, but all "pop" concerts, suburban, University of Chicago, and out-of-town concerts will also be included in the plan.

John Alden Carpenter's First Symphony, which was played under Stock's baton in the Norfolk Music Festival this year, will be the novelty and principal matter of the second pair of concerts. Stock characterizes it as a serious and dignified work. It is still in manuscript. Other Chicagoans who will be represented by novelties are Felix Borowski, Adolf Weidig, Leo Sowerby, Arne Oldberg and Adolf Brune. Borowski's Suite, "Three Symphonic Paintings," has as its subjects "Portrait of a Young Girl," "The Garden of Night" and "The Festival." Sowerby will be represented by a new suite; Adolf Weidig by "Three Episodes;" Adolf Brune by a symphonic sketch "Dawn," and Arne Oldberg by his rhapsodic "June."

Henry Hadley, who will be in Chicago to conduct his opera "Azora" for the Chicago Opera Association, will be a guest conductor of his symphonic poem "Salome," and Ernest Bloch will probably conduct some of his own compositions.

A symphony by Victor Kolar, a new symphonic poem by Ballantine, a "Sylvan Suite" by Brockway; a Chinese Suite, "Aladdin," by Stillman Kelley; Otterstrom's "American Negro" Suite (played here last season); Chadwick's symphonic poem "Tam o' Shanter;" David Stanley Smith's "Ballet Suite;" Strube's "Puck" Overture; Loeffler's "Pagan Poem;" MacDowell's Symphonic Poem "Lamia" (which has never been heard here), and Paine's Overture to "The Tempest," are among the American works which the Chicago Symphony Orchestra will play this season. Percy Grainger, who is now a naturalized American, will be represented by "The Warriors," which he describes as an "imaginary ballet."

Director Stock will offer "all available music that is worth while" for novelties. There is not a great deal of new music to be had, for the world war has made Europe quiescent as a producer of symphonic music.

Opportunity for Americans

"There have been no big compositions from either Italy or France lately, and it is impossible to obtain any music from Europe," Mr. Stock declared. "Sir Edward Elgar has written nothing new for some time. I have tried for several months to get some new scores from Europe, particularly works by the late Scriabine. His 'Poème Divin' and 'L'Extase' have been heard in Europe, but I can get no answer to my letters regarding these two symphonies, each of which is played in one continuous movement."

"Now is the time for the American composer to get busy, for he can now get a hearing," went on the conductor. "I have been surprised at the amount and excellent quality of the material that I have found available among the works of native and resident composers."

The soloists with the Chicago Symphony this season will be Mischa Levitzki, Harold Henry, Beryl Rubinstein, Yolanda Méro, Ossip Gabrilowitsch, Eddy Brown, Jascha Heifetz, Efrem Zimbalist, Jacques Thibaud, Mischa Elman, Willem Willeke, Julia Claussen, John McCormack and Mabel Garrison.

Apollo Club's Rescue

The Apollo Musical Club, which last spring found itself being dashed on the financial rocks, has escaped shipwreck and been floated with better prospects

than ever. The deficit of \$2,700 has been paid by friends of the club, and a committee is working to obtain a guarantee of \$5,000 a year for three years. A benefit concert for the Apollo Club will be given in Orchestra Hall on Nov. 5, by the Piano and Organ Association, and promises of support have been made from many sources.

The club, whose death seemed imminent when Harrison M. Wild resigned as its director last May after a financially unsuccessful season, is one of the oldest in the city, and antedates the Chicago Symphony Orchestra. Mr. Wild resigned to save to the club the amount of his salary. He has been continued as its director for next season.

Mrs. Harold F. McCormick contributed \$2,000 toward wiping out the club's deficit; Charles H. Swift has given \$500 and Mrs. Lowden, wife of the Governor of Illinois, has given \$200. Charles H. Jackson, president of the club, gives a further list of those that have subscribed as follows: Edward E. Ayer, Clyde M. Carr, J. D. Jones, John Kuntz, William Rushton, Mrs. Lorado Taft, J. W. Scott, Martin A. Ryerson, James A. Patten, Ernest A. Hamill, Victor F. Lawson, Miss Marian Sykes, Clayton F. Summy, P. C. Sears, Sol Smith, Mrs. E. H. Brush, Angus Hibbard and James Forgan.

Concerts for Jackies

Concerts at the Great Lakes Naval Training Station, located half way between Chicago and Milwaukee, will be given throughout the winter by the Chicago group of the National Federation of Musical Clubs, of which Mrs. A. J. Ochsner is president. Every Thursday a different set of musicians will be responsible for the music. On successive Thursdays concerts will be given under the auspices of the Columbia School of Music, Chicago Woman's Musical Club, Bush Conservatory Glee Club, Lake View Musical Society, Chicago Artists' Association, Musicians' Club of Women, Society of American Musicians, American Conservatory Alumni Association, Birchwood Morning Musical, Oak Park Musical Society, and Mu Epsilon Society. Members of these associations have formed the Chicago Musicians' Red Cross Auxiliary and are registered in the

National Council of Defence. Edouard Dufresne, baritone, and Lillian Wright, soprano, gave the concert for the enlisted jackies on Sept. 21, and Amy Emerson Neill, violinist, played for them last Thursday, under the auspices of the Chicago Woman's Musical Club.

Herbert E. Hyde is again the director of the Musical Art Society, which he resurrected last year after it had suffered a season of quiescence. Mrs. Helen A. Beifield has been elected president; Ruth Simmons, treasurer, and John Rankl, secretary. The first rehearsal took place Sept. 1, with a good attendance. The Philharmonic Choral Society, O. Gordon Erickson, director, will sing two works new to Chicago audiences at its first concert early in December. Percy Grainger's "Marching Song of Democracy" will be presented, to be followed by Henry Hadley's "Music, An Ode."

Else Harthan was soprano soloist in Liza Lehmann's lovely setting of Omar Khayyam quatrains, "In a Persian Garden," in Oak Park last Thursday, for the benefit of the organ fund of the First Congregational Church of Oak Park. Grant Kimbell was the tenor; Permelia Gale, the contralto, and Frank Dunford, the bass. Isaac Van Grove accompanied. John Rankl, bass-baritone, sang a program Saturday afternoon for the Irish Fellowship Club, and on Sept. 14 he gave the program for the Lonesome Club, in the Morrison Hotel. Mr. Rankl has been connected with the Rundle School of Music during the past season.

Charles W. Clark, the American baritone, reports that this season is a great deal more promising than any previous musical season. The first week of his teaching has been fifty per cent better than last season, and the second week has maintained this ratio, students coming from many different parts of the country to study with him. Mr. Clark expects to give a Chicago recital in November. Because of the press of business and numerous engagements, he has had to postpone his New York recital until January or February.

FARNSWORTH WRIGHT.

According to an Associated Press dispatch from Chicago, which was carried by some of the leading New York dailies, the Chicago Opera Association will give no German operas this season in Chicago, New York or Boston.

"This is in deference to sentiments of the American public," explains the prospectus issued on Sept. 27 by General Director Campanini. "We have always given German music as liberal representation as French or Italian in this institution. However, we realize that even the most fair-minded American who has a friend or relative facing destruction over there cannot sit and listen with equanimity to music created in the enemy country."

CAMPANINI OFFERS EIGHT NOVELTIES TO NEW YORKERS

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Proctor, Edmond Warnery, Leone Zinovieff.

BARITONES: Desire Deffrère, Hector Dufranne, Carel Van Hulst, Louis Kreidler, Alfred Maguenat, Vanni Marcoux, Giacomo Rimini, Riccardo Stracciari.

BASSOS: Vittorio Arimondi, James Goddard, Gustav Huberdeau, Marcel Journet, Constantin Nicolay, Vittorio Trevison.

CONDUCTORS: Cleofonte Campanini, Marcel Charlier, Giuseppe Sturani.

ASSISTANT CONDUCTORS: Arnaldo Conti, Giacomo Spadoni, Ettore Ruffo, Pietro Nepoti.

PREMIÈRE DANSEUSE: Annetta Peluch.

BALLET MASTER: François Ambrosini.

The stage director of the Paris and Brussels Opéras, Emile Merle-Forest, will make his first visit to America to occupy the post of artistic director.

In addition to the operatic novelties and revivals announced above, the season's repertoire will be chosen from the following standard works:

In Italian: Puccini's "Tosca" and "Bohème," Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Zandonai's "Francesca da Rimini," Verdi's "Rigoletto," "Aïda" and "Traviata," Ponchielli's "La Gioconda," Donizetti's "Lucia," and Rossini's "Barbiere di Siviglia." In French: Meyerbeer's "Huguenots," Delibes's "Lakmé," Massenet's "Jongleur de Notre Dame," "Thaïs" and "Manon," Saint-Saëns's

"Samson et Dalila," Charpentier's "Louise," Offenbach's "Les Contes d'Hoffmann," Gounod's "Faust" and Bizet's "Carmen."

Leginska Opens Season at Sioux City with Brilliant Recital

Another active season has just started for Ethel Leginska, the noted pianist, her first concert taking place in Sioux City on Sept. 25 as the opening attraction of the Civic Music Course. This, incidentally, was a return engagement from last season. The pianist played brilliantly and won a triumph, her performance gaining lavish applause.

Paderewski to Remain in America?

Regarding the reports and rumors to the effect that Paderewski has cancelled all his engagements and intends to return to Poland, the New York *Evening Post* is told "by a man who knows" that the story is "invented by somebody who wishes to imply that he (Paderewski) will not play this season." The Paderewskis intend to stay in California a little longer, at Paso Robles, where they are having the time of their lives.

Notable Results Attend Margaret Wilson's Concert Work for Red Cross

Margaret Woodrow Wilson, daughter of the President, has already earned enough as a singer to equip six ambulances for the American Red Cross in Russia and to donate besides \$10,000 to other relief funds.

Giulio Crimi, tenor of the Chicago Opera Association, who has been spending the summer with his wife at Spring Lake, N. J., arrived in New York on Oct. 1 to spend a few days before leaving for Chicago.

HUMANITARIAN CULT SPONSORS HUGE CONCERT



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Giovanni Martinelli, Tenor; Frances Alda, Soprano, and Giuseppe De Luca, Baritone, Metropolitan Opera Company Artists, Rehearsing with the Russian Symphony Orchestra, Under Modest Altschuler, for the Humanitarian Cult Concert

IMBUED with the belief that music awakens the esthetic senses and turns the listener to humanitarian thoughts and feelings, Misha Appelbaum, president of the Humanitarian Cult, is arranging a series of concerts at which prominent musical artists are to appear. The soloists, many of whom command large concert fees, give their services gratis and the public is invited to hear them without paying an admission fee. The series of concerts at Carnegie Hall began on Oct. 2 and will be given bi-monthly for the balance of the season.

Mr. Appelbaum publishes a magazine that is devoted to the interests of the cult. When this magazine is successful it is Mr. Appelbaum's aim to devote the proceeds toward helping artists who cannot afford to continue their careers. Musicians of merit will be given an opportunity to appear under the auspices of the cult.

"Social preparedness is as great a necessity as military preparedness," declared Mr. Appelbaum recently. "It is the duty of the nation to see that the social welfare of its people is cared for. Charity should be made a State issue, not a private enterprise. The Humanitarian Cult was the first to advocate soldiers' insurance as a government issue. The plan has now been adopted."

The first concert of the season to be held under the auspices of the Humanitarian Cult was that given at Madison Square Garden, New York, on Thursday evening, Sept. 27. Six stars of the musical world appeared—Mme. Frances Alda, Mme. Schumann-Heink, Mischa Elman, Percy Grainger, Giuseppe De Luca and Giovanni Martinelli. Jeanette Rankin, the "Lady from Montana," presided and spoke convincingly about the great work being carried out by the cult; one of her strong points was that this world must begin to realize that masses consist of individual human beings. It was brought out that the cult boasts of 130,000 and two members, the latter being Mr. and Mrs. Woodrow Wilson.

The great hall was well filled with eager and appreciative people, the music was up to the mark of each artist and, strange to say, the acoustics were excel-

lent. Mischa Elman played superbly. Especially fine was his playing of Wieniawski's "Souvenir de Moscow." The Russian Symphony Orchestra, under the baton of Modest Altschuler, gave the "Robespierre" Overture of Litolf, John Powell's "Banjo Picker" from his Suite, "At the Fair," an adaptation for orchestra of a Russian Soldier Song by Mr. Altschuler, Rubinstein's Etude in C,

Glazounoff's "Orientale" and "March Sardar" of Ippolitoff-Ivanoff. Mr. Altschuler gave the singers good support. Signor De Luca won much applause after singing the "Largo al Factotum" from the "Barber of Seville" and the Prologue to "Pagliacci." Percy Grainger gave several of his compositions.

Mme. Alda sang Puccini's "Vissi d'Arte" and "Un bel di." She was warmly

received. Martinelli was in excellent voice and was enthusiastically received for his singing of the "Flower Song" from "Carmen" and the "Gioconda" aria. Mme. Schumann-Heink sang the "Vittoria" aria from Mozart's "Titus" and the "Adriano" aria from Wagner's "Rienzi." The program closed with the Prison Trio from "Faust," sung by Alda, De Luca and Martinelli. W. J. Z.



© Underwood & Underwood

Mischa Elman, the Violinist, Rehearsing a New Composition with Giuseppe De Luca. On the Left Is Giovanni Martinelli

LUCA BOTTA'S CAREER HALTED BY DEATH

[Continued from page 1]

ter. But by this time it was manifest that he had only a short while to live.

Notwithstanding the fact that he was suffering considerably, the summer engagement at Columbia University was filled. This proved the tenor's swansong, for shortly after the end of the engagement he was obliged to take to his bed and was never in condition to leave it. Radium was tried, but without success and, although every specialist in the disease was called in and every possible scientific treatment tried, none was of any avail.

Tenor's Early Life

Luca Botta was born at Amalfi, Italy, thirty-five years ago. His people were prosperous Neapolitans and he was brought up in comfortable surroundings. From the first the tenor was interested in music. At the age of seven he was taken to an inferior performance of "The Chimes of Normandy" at the Teatro Bellini in Naples, and result was that he con-

sympathy with his passion for music and, although as yet he had shown little disposition to become a singer, he was put to work with his brothers, who were candy makers, in order that he might become interested in something else. About this time Botta was urged by friends to have his voice tried, but he did not receive any great amount of encouragement from any of the teachers who heard him sing. He entered the conservatory, however, and at the same time "suped" at the opera, in this way becoming familiar with various operatic works.

Finally an opportunity presented itself to sing *Turiddu* in place of a tenor who was unsuccessful, if Botta could get up the rôle in three days. As a matter of fact, he knew it already as the result of frequent hearings, but he set to work and became letter perfect and, although his brothers ridiculed him and prophesied failure and disgrace, he achieved a great success. The same season he sang "Nabucco," "Oberon," "L'Amore dei Tre Re" and "Butterfly."

Engaged for Metropolitan

Botta's next engagement was in Malta at the phenomenal (!) salary of 200 francs a month, but he was gaining experience and soon was engaged for La Scala. In 1912 he came to America for the first time and was heard in the West with the Pacific Coast Opera Company. While in San Francisco he attracted the attention of Mme. Alda, who was there on a concert tour. Through Mme. Alda's influence he was engaged for the Metropolitan for the next season. His New York debut was made in "Bohème" at the Saturday matinée, Nov. 21, 1914, with Bori and Scotti. The same week he sang in "Traviata" with Hempel and later appeared in "Cavalleria Rusticana," "Butterfly" and "Tosca" and on Feb. 4, 1915, in the American premiere of Leon's "L'Oracolo" with Bori, Scotti and Braslau.

During his first season Botta did not make the impression that his later performances created, but his work constantly improved. This holds good both for his operatic and concert work.

The last new part assumed by Botta was that of *Nicias* in Massenet's "Thaïs" on Feb. 24, 1917, with Farrar, and his last appearance was, by a curious coincidence, in the same rôle which he first sang—*Turiddu* in "Cavalleria Rusticana"—at Columbia, on July 31.

A Last Desire

To the last the tenor was fully conscious and, though meeting death without fear, he longed to see his native Italy once again. One of the last things he said was to Gianni Viafora of MUSICAL AMERICA, his closest friend: "My

Symphony Orchestra, Yvette Guilbert, Isadora Duncan and her dancers and, in conjunction with S. M. Berry, the Western tour of the La Scala Grand Opera Company, and it is some peach of a company.

Popular-Priced Opera

"When you realize that we are giving grand opera at 50 cents to \$2, with such names as Maggie Teyte as guest artist; Ester Ferrabini, dramatic soprano; Nina Morgana, coloratura; Paola Bartoluzzi, Lydia Valdez, Giuseppe Gaudenzi, late of the Boston company; Pulito Sinagra, lyric tenor from Buenos Aires; Roberto Corral, Mario Valle, Roberto Viglione, Carl Formes, dramatic baritone; Italo Picchi, basso, and an orchestra of forty under the direction of Fulgenzio Guerrieri, over thirty principals and forty in the chorus, with the royalty operas, "Bohème," "Tosca," "Butterfly," "Thaïs," as well as many of the old favorites, splendid scenery and equipment, new costumes and properties, you will understand it is going to get over 'with a punch.'"

"We follow later in the season with Mr. Rabinoff's splendid Boston company at from \$1 to \$3, and it will be equally successful, I believe."

"All the contracts that have been made by Mr. Greenbaum are to be carried out by Miss Greenbaum and Mr. Oppenheimer. I have pledged myself to co-operate fully with them in regard to this year's business, so there would be no disruption whatever of any of the arrangements. I have no monetary interest whatever in this work, and it is only a pleasure to help carry out the splendid foundation Mr. Greenbaum had laid for this season's concerts."



Photo © Mishkin

The Late Luca Botta, Distinguished Lyric Tenor of the Metropolitan Opera Company, Whose Death Occurred Last Saturday

ceived an abiding passion for opera. He hoarded his pocket money to pay for gallery seats, became a habitué of stage-doors and, finally, it is related that he bribed the doorkeeper to get him on as a super.

The tenor studied various orchestral instruments and once remarked that his room at that time was like a musical museum. His family was not at all in

MUSICAL "CLEARING-HOUSE" TO DEVELOP THE PACIFIC COAST

[Continued from page 1]

"We will work with Steers & Coman in the Northwest and the Lambert Bureau of Western Canada. Of course, Mr. Slack of Denver is still working in conjunction with our organization and I believe we are going to give the Eastern managers, as well as our artists, the best business they have ever enjoyed in this section."

"I feel that Oppenheimer is one of the best men that I have ever known. I am only sorry our dear friend Will (Mr. Greenbaum) is not with us and cannot continue in the splendid manner he always acted, but I feel that it is our duty to not only carry out his work, but to enlarge upon it."

"We are planning Philharmonic courses for Oakland, Berkeley and San Francisco on practically the same lines as those in Los Angeles, and you will see by the Los Angeles folders that I am sending that we have a rather sturdy bunch of artists here, three Philharmonic courses of seven events each and a splendid business signed up on each. We have also added a vocal and an instrumental series for those who wish to take them that way, which is proving of great benefit to the students."

"In addition to these we have the tour-nées of the State of the Minneapolis

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poor body is gone, done for; but can't you put an advertisement in the paper so that some young tenor can buy my voice?"

Botta was in no pain at the end, but was able to talk rationally to his wife and Mme. Ciaparelli-Viafora and Dr. Savini, all of whom were in constant attendance.

The tenor's body will be shipped to Italy by the Dante Alighieri for interment in the family tomb in Naples. He left no children.

McCORMACK AIDS REGIMENT

Tenor's Recital Nets \$11,000 for "Fighting Sixty-ninth"

John McCormack gave a recital in Carnegie Hall last Sunday night for the benefit of a fund for dependent relatives of men in the 165th Regiment, U. S. N. G.—the "fighting sixty-ninth"—under the auspices of the Friendly Sons of St. Patrick. It was announced that \$11,000 had been received and that Mr. McCormack had offered to pay the expenses of the recital.

A huge audience was on hand and hundreds were turned away—nothing unusual for a McCormack recital. Mr. McCormack, in splendid voice, was assisted by Lily Maher, soprano, and Edwin Schneider, accompanist. Among the notables present were Cardinal Farley, Major-General Mann, Judge Victor J. Dowling, Bishop Hayes and Brig. Gen. Lenihan. Mr. McCormack's children, Cyril and Gwendolyn, were on hand and sold programs and souvenirs.

Active Season in Prospect for Regina Vicarino

This season promises to be a very busy season for Mme. Regina Vicarino, the soprano. She has been engaged to sing the coloratura rôles with the Giuseppe Creatore Grand Opera Company, and has been booked for many concerts as well. The Creatore season opens on Oct. 15 with a tour of the principal cities of New England, including a stay of two weeks at the Boston Opera House, beginning Nov. 5. In addition to a twenty-six weeks' contract with Maestro Creatore, Mme. Vicarino will give concerts in London, Ont. (re-engagement); Hamilton, Toronto, Rochester and Amsterdam, N. Y.

Tribute to New York Organist after Thirty Years of Service

Prof. Philip Hauser, organist and choirmaster of the Evangelical Reformed Church, New York, completed thirty years of service for the church on Sept. 30. Pastor Julius Jaeger paid the organist a tribute at the morning service and made him a gift in behalf of the congregation.

Raps Campanini's "Enemy Music" Ban

"More to the Point Would Be the Production of German Opera with American Singers," Declares Editorial—Regrets Boycott

[EDITORIAL IN THE NEW YORK WORLD]

"IN deference to sentiments of the American public," the Chicago Opera Company will produce no German opera this season.

Is American sentiment opposed in fact to German opera? At least the Metropolitan Opera Company is not disposed to hold Wagner responsible for ruthless submarine warfare and bar his works on that ground. But if musical sentiment in this country is opposed to German opera, by the same token it must be opposed to German symphony compositions. If Wagner is enemy music, why are not Bach and Beethoven also?

If any German music is to be boycotted by American conductors because it was "created in the enemy country," to be consistent all music of German origin should be boycotted. Is not "Maryland, My Maryland," sung to an old German air? Suppress the Teutonic tune! It had been supposed that musical chauvinism of this order had long since perished of its own folly. It is curious to see it revived by as intelligent and competent a director as Signor Campanini.

Much more to the point would be the production of German opera with Amer-

EX-TEACHER OF PIANO HAS PROMISING CAREER ON OPERATIC STAGE



—Photo by Jane Reece

Marjorie Hankinson, Contralto, Who Was Lately Engaged for Chicago Opera Company

DAYTON, OHIO, Sept. 28.—From piano teacher in a small Ohio town to a place in the Chicago Grand Opera Company is the stride made by Marjorie Hankinson, one of Manager Campanini's new contraltos. Miss Hankinson successfully taught piano in her home town, Franklin, and had become so proficient as a performer that two seasons ago she made her debut as soloist with the Cincinnati Symphony Orchestra. A. F. Thiele, the Dayton impresario, happened to hear the pianist sing and was much impressed by the possibilities of her voice. After much urging by Mr. Thiele, Miss Hankinson gave up her piano work and began vocal study under Mme. Dottie of the Cincinnati College of Music. Her advance was rapid. A few days ago Miss Hankinson was given a hearing by Mr. Campanini, with the result that she now has a contract to sing during the coming season. She will be heard in the lighter rôles at first, but the Chicago operatic director says Miss Hankinson has a good chance of developing into a true opera star. She has spent much time in Dayton and has many friends here who will watch her progress with interest.

A. E. S.

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"Hymn to the Sun" (From the Opera "Iris")
"Symphony No. 1 in B Flat," Opus 38
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"MUSICAL AMERICA" AS A TEXT BOOK IN SCHOOL



Musical Appreciation Class of the Sullivan, Ind., Public High School

HERE is a glimpse of the actual process of making Young America musical. The picture shows the Music Appreciation Class of the high school at Sullivan, Ind.—but the scene is typical of a countless number of educational institutions throughout the country. The teacher is Supervisor of Music Howard W. D.

Tooley, who is acquainting his class with the art and personality of Enrico Caruso, with the aid of two modern and important adjuncts to musical education, the Victrola machine and MUSICAL AMERICA. This publication is regularly used as the text book on all matters relating to music in the Sullivan (Ind.) High School.

"NO WORK, BUT ALL PLAY," THIS ARTIST'S VACATION MOTTO



Grace Northrup, Soprano

Grace Northrup, the soprano, lately sang to a large number of soldiers stationed at Governor's Island. This was Miss Northrup's first appearance of the season, following a vacation spent at Lake Sunapee, N. H. Miss Northrup is an artist who believes firmly in the value of complete elimination of work during the vacation period, and while she was in the mountains of New Hampshire

she gave herself over entirely to the enjoyment of outdoor life.

Since Miss Northrup's return to New York she has been busily engaged in preparing a new repertoire for use in recitals and concerts during the season. She is planning to give a New York recital and will also be heard in many cities through the East. She has sung three times with the Providence Arion Society and the past two seasons was soloist with the New York Oratorio Society. Last year Miss Northrup sang at one of the Handel and Haydn concerts in Boston.

Emma Dunham to Teach at Peabody Conservatory

BALTIMORE, MD., Sept. 29.—Owing to the increased number of students enrolled in the vocal department of the Peabody Conservatory of Music, Director Harold Randolph has engaged Edna Dunham, the soprano, to give special instruction in tone production and coaching in English songs and diction. This will establish a new department in the vocal work of the school. The school is fortunate in securing the services of Miss Dunham, who is a concert singer of unusual attainments. The latter's recital tours have taken her to almost all parts of this country and in Europe. Miss Dunham has made an especial study of tone production and diction. She will enter upon her new duties at once and later in the season will be heard at one of the Friday afternoon artists' recitals.

Mana Zucca to Make Tour, Giving Recitals of Own Works

Mana Zucca, the young composer-pianist, will soon make an extensive tour, giving recitals of her own works, it is announced by Emil Reich, Miss Zucca's manager. Miss Zucca will have the assistance of eminent artists.

Motor Driving Fine for Nerves, Says Pianist Richard Epstein



Richard Epstein, the Noted Pianist, at Seal Harbor, Me.

HAVING just returned from a motor trip that took him to Seal Harbor, Me., through New Hampshire, Vermont and the Adirondacks, Richard Epstein, the eminent pianist, has resumed his activities in New York.

"I find that driving a car is fine for the nerves," said Mr. Epstein. "It has a steadying effect and I recommend it highly for artists who seek genuine mental relaxation."

Mr. Epstein will devote himself principally to teaching the pianoforte this season. In this field he has won so large a following that he has been obliged to curtail somewhat his work as accompanist, an art in which he introduced himself to American audiences several years ago with distinguished success.

Mr. Epstein's pedagogical ideas with regard to the pianoforte have now won over the interest and indorsement of many of the most prominent artists before the public and a number of the leading concert pianists have complimented him by taking instruction from him to facilitate the solution of technical problems and to employ his principles of touch.

As an authority on the classical songs, he will also devote some of his time to coaching singers. Mr. Epstein will be heard here also as an accompanist.

Leading Orchestras to Feature Wynne Pyle as Soloist This Year

FORTUNE has proved singularly kind to Wynne Pyle, the youthful American pianist, who has been forging steadily to the fore in recent seasons. Miss Pyle possesses incontestable musical gifts, to which she adds striking beauty and a keen mentality. Endowed thus, it is not surprising that she has advanced rapidly in her chosen profession.

From the hour of her debut with the Blüthner Orchestra in Berlin Wynne Pyle was in wide demand as a solo artist, and appeared in that capacity with nineteen symphony orchestras. Miss Pyle also played in the concert halls of Paris and Vienna, and upon her return to her native country this young Texas pianist was afforded an opportunity of making

her first American appearance by Josef Stransky. She effected her debut with the Philharmonic Orchestra in New York. Ere long Miss Pyle had added a number of appearances with orchestra to her list, and last spring she won recognition through the West and South on tours with the St. Louis and Minneapolis Orchestras.

For the coming season Wynne Pyle is enlarging her "playing acquaintance" still further by appearing as soloist with the Cincinnati Symphony Orchestra, the New York Symphony and the Detroit Symphony, besides playing another engagement with the New York Philharmonic at Carnegie Hall. As a recitalist Miss Pyle has won laurels in New York, Boston, Chicago and other American cities.

HOWARD HAVILAND PLAYS FOR THE MEN IN CAMP

New York Pianist Heartily Welcomed by Soldiers at Wrightstown and Gettysburg

Howard Haviland, the New York pianist, has had a busy three weeks playing at the several military camps in New York and vicinity. He appeared in concert at Camp Dix, Wrightstown, N. J., on Sept. 12, with Adelaide Fischer, soprano, and William Wheeler, tenor. On Sept. 13 he played for the "Iowa Boys," who arrived that morning, at Camp Mills, in Hempstead. Mr. Haviland appeared on Sept. 17 with Alma Kruger, who gave dramatic readings, before the Signal Corps College Men, at Bedloe's Island, New York Bay.

At Gettysburg, Pa., with Adelaide Fischer and Albert Wiederhold, the baritone, Mr. Haviland gave a concert on the site of the Battle of Gettysburg, where the camp is situated. The soldiers were thrilled and gave the artists a hearty ovation.

Mr. Haviland is now doing organization work for the Red Cross, in which

task he was very successful at Montclair during the past year.

Mr. Haviland will devote part of the coming season to teaching in New York City, Brooklyn, Montclair, N. J., and Stamford, Conn.

May Peterson Delights Glens Falls Audience

GLENS FALLS, N. Y., Oct. 1. — May Peterson, the soprano, gave a delightful recital in the Presbyterian Church here on Sept. 28. She held her audience spellbound throughout the evening and was called upon to give many encores. Her poise, simplicity of manner and opulent tone were commented upon. Francis Moore played excellent piano accompaniments for Miss Peterson.

Rosalie Miller Heard in Bar Harbor Recital

Rosalie Miller, the soprano, gave a recital at Bar Harbor, Me., recently in the home of Mr. and Mrs. Jacob Schiff. A large and unusually musical audience listened with rapt attention to her songs by Wolf, Foudrain, Saint-Saëns and Debussy. Previously Miss Miller had sung in Pittsfield, Mass., where she made a favorable impression.



**Richard
Hageman**

AFTER an eminently successful season as conductor of the operatic performances at Ravinia Park, Chicago, Mr. Hageman has opened New Studios at

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Dear MUSICAL AMERICA:

If you want to get an idea of what our entrance into the great war means, and if you also want to get an idea of the part which music plays in the tragedy, you must not alone take account of the movements in the great cities or even in the smaller ones. You must get in touch with life in some of the more remote districts, in the little communities, and there you will get impressions of what it all means to the humbler folk, away from the strenuous life of the populous places, the folk who find it difficult to make both ends meet, who are out of touch with theaters and "movies," and railroads, and know only the great world beyond as they occasionally get a glimpse of it from some passing traveler or from some stray newspaper that they can secure.

So fancy yourself in a little village in the great forest that stretches north from Albany and Utica, almost to the Canadian border. Here, in a little primitive community of some five hundred souls, composed of guides, lumbermen, a few shopkeepers, small farmers, reinforced during the summer by the visitors and campers, the draft claimed its own. And when the young men who were to be taken by the sheriff to form part of that great national army that is forming were called, the townspeople determined to give them a send-off, and so invited everybody to meet at the Foresters' Hall, irrespective of creed, for it is in such places that religious differences are very marked. In this particular place the community is divided between the Methodists and the Catholics, and they are again divided into three different kinds of Methodists and into Irish and French-Canadian Catholics.

And so, on the eventful night that was to precede the departure of the young men who had been "called," the hall was crowded with the friends, the relatives, school children and the veterans of the G. A. R., of which there are a number, some on crutches.

On a platform that had been decorated with flowers and a huge American flag by "the ladies," led by the white-haired "grand dame" of the place, sat the speakers and the local dignitaries. The county judge, who is also the principal local storekeeper, rose and introduced one of the Methodist ministers as chairman, who then announced that the proceedings would be started by the singing of "The Star-Spangled Banner." Now, in all the places where I have been present, in different parts of the country, I have noticed the prevailing sentiment toward recognizing "The Star-Spangled Banner" as the principal national anthem. This the audience sang with more or less uncertainty of tone, but ample vigor, while a lady who teaches the local children in the high school such music as they can acquire presided at the piano, which was beautifully out of tune. The local orchestra, consisting principally of a very large drum, a cornet, a fife, another drum and a bass viol helped things along.

Then an address was made by another Methodist minister, full of scholarly reference, appeals to patriotism, and eloquent with the thought that the young men of this country had been called to fight in the greatest of all the four wars in which it had ever been engaged. He made a comparison between the German Kaiser and Caligula. A local Adonis explained to his best girl that he thought "Caligula" was the name of a new breakfast food. The minister was followed by a captain of the army, who had strayed into the woods for a few days' rest after

strenuous work in a number of the camps to which he had been assigned. He told the young men, in soldierly fashion, of their duties and how they could best meet them by absolute obedience. When the applause that he evoked had subsided, the audience was called upon to sing "America." And, as usual, everybody seemed to know the first verse, but nothing more.

After him there came a New York editor, one of the summer residents, who gave an intimate idea of what the struggle really meant, of some of the great forces that were at work. He showed how this country had come in from wholly different motives to those that had impelled the other nations that were now waging war upon one another. He told how for years past, while this country was dreaming of "peace and good will among men," the Germans were drinking to "der Tag" when they could let loose the world war which was to give them world dominion and for which they had been preparing for fifty years. He finished amid generous approval, whereupon the local band and the piano started up again with the "Battle Hymn of the Republic."

Finally a Catholic priest stood up and in eloquent phrase told the young men of the spiritual character of the work that they were to enter upon. With that the proceedings, so far as the speeches and the formal music was concerned, ended. Then everybody who could shook hands with the young men who had been summoned. Refreshments were served by the young women of the village, and the hall cleared for dancing, which lasted to an early hour in the morning.

At 7 a. m., so that the young men had not much sleep, the sheriff took them in a car to the depot, twenty miles away through the forest. Nearly everybody who could had stayed up to bid them good-bye and cheer them on their way. The car in which they went was decorated with flowers and flags. Just before they left a collection was taken up among the people, which gave each of the young men something like \$15 "for spending money," as they said. And when you think that a dollar to them is as much as \$10 to even an ordinary person, you can get some idea of the sacrifice it meant.

Now I tell you this story first, because it shows us that in the small streams of life which, after all, make up the great river, it seems we have really what might be called three national anthems. First in rank, "The Star-Spangled Banner." Then "America," and next, "The Battle Hymn of the Republic." That is the order in which I have everywhere found them.

In the next place, it illustrates what I have often referred to, namely, that none of the impressive things in life is ever accomplished now without the aid of music, be it a recruiting party, a marriage or a funeral. And it shows, further, even in such a primitive community, how deep a hold music has taken upon the people.

And the way the people cheered, the patriotic appeals of the speakers, their enthusiasm, their good will and kindly attitude to "the boys" who were going to engage in the struggle "to make democracy safe for the world" is as typically American in spirit as the cheering crowds that line the sidewalks as the various regiments march through the streets of New York, of Philadelphia, of Boston, or Chicago. And it is often in these little out-of-the-way places that you will get closer to the true American heart than you will in many of the large cities. For here the struggle with Nature is more intense, the effort to win bread more serious, the rewards of toil fewer, and there is but little in the way of recreation to relieve it.

* * *

A very interesting letter was recently sent to the Editor of the New York Times by George H. McKnight, a professor in the Department of English at the Ohio State University. In the opening he takes similar ground to the one I have taken, namely, that it is difficult to share President Wilson's optimism with regard to placing the responsibility for the war and all its horrors upon the military autocracy of Germany, rather than upon the German people. With me, Professor McKnight holds that the responsibility must be shared by the entire German nation, and that the idea held at the outbreak of the war by so many, that it was undertaken against the wishes, and, indeed, will of the German nation, must be dismissed as unfounded.

Next, Professor McKnight takes issue with former Ambassador Gerard, who, you know, has been publishing a series of articles in the Philadelphia *Ledger* with regard to his four years' experience in Berlin, in which Mr. Gerard gave an explanation of the German character by

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 94



Ossip Gabrilowitsch, distinguished piano virtuoso, conductor, also known as the son-in-law of the late Mark Twain.

stating that the understanding of German character is to be found in the nature and amount of the German food. Professor McKnight, I think justly, holds that it is rather to be found in the nature of the ideals upon which the Germans are nourished. He believes that we shall get a clearer idea of the German character from their patriotic songs, which show us that the German ideals are very distinctly not American ideals. Our popular songs are all of a domestic character. Some may be banal, as they say, but their general note is one of kindness and good will, of love of home, whereas the prevailing note in the German songs is a boast of Germany's prowess, combined with a threat to destroy all enemies of the Fatherland.

The formal drinking songs of the Germans, their folk-songs, their songs celebrating the joys and the frolics of student life, are all dominated by the so-called patriotic note which declares "Deutschland über alles." There is the note of exultation and victory, the sense of Germany's destiny.

"Hail to thee, thou land so great and holy before all others in this round globe," is one refrain.

Another is, "Oh, Fatherland, how majestic dost thou stand there, thou image of God, high and fair; Hail to thee, Germania. Like the pulsation of the waves our oath ascends to Heaven. We stand as one man for Kaiser and kingdom."

Now contrast these sentiments with those expressed in "The Star-Spangled Banner" or "My Country, 'Tis of Thee." And this note expressing "the will to power" is found in the literature, in the philosophy of the Germans. It is also found in the declaration of its greatest statesman, for did not Bismarck declare that "the only sane basis of a great state is a healthy egoism, not romanticism."

So Professor McKnight insists that in Germany the "Christian God has been dethroned by the Germanic Thor, and, in all, the German of to-day reverts to the spirit of the Germanic pagan past. Ideas of freedom, of equality, of the vir-

tues of love and service, have no place."

It may all be summed up in the declaration of a great, powerful, industrious people, organized to express with iron will and ruthlessness the determination for world dominion. And that is what the American people have risen to combat and destroy.

* * *

An American musician of distinction, referring to what I recently wrote concerning your Editor's disclosures with regard to the conditions surrounding the thousands of our young people, especially the young women, who used to go to Europe before the war to obtain a musical education because it was generally believed that such an education could not be secured in this country, and who seems to be, from his name, of German birth or descent, asks me, frankly, why I do not tell the whole truth, why Berlin, Vienna, Munich, Dresden, and especially Milan, have been singled out for criticism. "Why," he asks, "has there been nothing said about conditions in Paris?" which he insists have been more subtle, and in many respects more vicious, than those prevailing in any other city abroad, with, as he says, possibly the exception of Milan and Berlin? Why has not the truth been told of the Paris Conservatoire, where he claims the situation calls for drastic exposure? "Have you no knowledge," he asks, "of what it means to a pretty girl who is studying there, before she can get her diploma? Have none of the scandals ever reached your ears? Is it because France is fighting for her existence, and is one of the Allies of the United States, that the truth is never told? Is it, perhaps, because France is a republic, and, therefore, it is presumed that nothing wrong can happen in a republic, and that virtue is more safe there than it is under an autocratic government? Why not be just," he writes, "and if you must tell the truth, tell it frankly, without fear or favor?"

It is a bold question, and one not so

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

difficult to answer as my correspondent appears to think. The original charges made by your Editor, in his public addresses, were absolutely general. He made no charges specifically against any one foreign city. He simply stated the general condition abroad as it is known to musicians, as well as to those American musicians who have studied abroad. It was only later, when Berlin took up the gauntlet that had been thrown down, that your Editor fortified his position with distinctive statements regarding Berlin, and later, when Milan and Vienna took up the matter, with distinctive statements regarding both those cities. No reference was made to Paris at any time, simply because Paris had never seen fit to take the matter up or resent the criticism that had been made.

Thus there can be no charge brought against your Editor, that in the statements he made he purposely omitted Paris, with a desire to screen that city while other capitals in Europe were exposed to criticism.

* * *

A man died a few weeks ago who exercised an important influence in developing musical taste, particularly in New York, and yet his death received only passing attention in the press. I allude to William Furst, musical composer and conductor, who died in his sixty-sixth year. Of German descent, he was born in Baltimore, went to California, became associated with the operatic performances in the old Tivoli Gardens in San Francisco. While there he produced an opera of his own, "Theodora." He also wrote operettas for a number of leading singers of light opera, including Lillian Russell, Della Fox, Pauline Hall and Jefferson de Angelis.

It was, however, his work in composing the incidental music to a number of well-known plays which gave him his principal vogue. This work was done chiefly for Mr. Belasco's productions, notably for "The Heart of Maryland," "Under Two Flags," "Zaza," "Du Barry," "Madame Butterfly," "The Darling of the Gods," "The Music Master," "The Rose of the Rancho," "The Girl of the Golden West," "Sweet Kitty Bellairs," "Adrea," "The Easiest Way," "The Return of Peter Grimm," "She," "The Concert," "Marie-Odile," etc. In this way he exerted a great influence upon the tens of thousands of people who attend a dramatic performance but never, by any chance, go to a concert or recital, and rarely go to the opera. Many of them do not attend the musical comedies which attract a special clientele. They are just theater-goers, and thus their musical taste is largely dependent upon the character and quality of the music they hear in connection with the drama.

It was here that Furst exerted a wholesome influence, for his music, while always tuneful and more or less popular in character, was always musicianly, sound, and of the higher class—indeed, far above the average "stuff" that you hear in the theaters, where the conductor always includes in the repertoire a medley of his own, in which classic music, patriotic music and the popular "song hits" of the day are mixed up in glorious unmusicianly confusion.

* * *

At the time of the Tauscher-Gadski-Goritz scandal, which related to the trial of Hans Tauscher, Mme. Gadski's husband, as an alleged agent of the German Government for an attempt to blow up the Welland Canal in Canada, and which was supplemented by an interview in which Mme. Gadski was stated to have expressed her sympathy with her husband, all of which culminated in the sensation created by the publication of the fact that Otto Goritz, the well-known member of the Metropolitan Opera Company, had sung a ribald song at a party given by Mme. Gadski in which he had expressed satisfaction at the sinking of the Lusitania, some persons considered that what I wrote at the time was not warranted by the facts. It was claimed that Captain Tauscher was wholly innocent, as shown by his final discharge, that Mme. Gadski's utterances had been incorrectly reported, and finally, that Otto Goritz's verses were of a humorous and wholly innocent character.

A new light has been thrown on the whole situation by the publication by Secretary of State Lansing, of the fact that Count Bernstorff, the German Ambassador, at the very time these things happened, and while he was expressing friendship for this country and reiterating the same on his departure, was en-

gaged in a dastardly attempt to buy up certain influences in Congress in order to prevent a declaration of war with Germany. His communications with Germany asking for large sums of money for this purpose have now been made public by the Secretary of State, and have naturally created a tremendous sensation, for it shows that the Ambassador forgot the dignity of his office, forgot to respect the protection thrown about his person and staff by our Government and committed an act which will condemn him to the contempt of all decent people, whether they sympathize with the Allies or with Germany in this war. And in this we can contrast the dignified, honorable course of our own Ambassador Gerard when in Berlin with that of the German Ambassador when in Washington.

It all bears directly upon the position and complicity of Captain Tauscher, for Tauscher was in constant direct communication with the Ambassador. He was one of his intimate personal friends and principal agents, one of his go-betweens. There is enough evidence also on hand to-day, obtained by the Secret Service, to show that in all these matters

Mme. Gadski was fully informed. When to this we add that it has become known through the Department of Justice in Washington that this country has long been honeycombed with German spies, that people in important positions have been sending information regarding every movement made by our naval and military authorities to Germany, we realize how little confidence can be paid to the representation of Captain Tauscher's friends, of Mme. Gadski's friends, of Otto Goritz's friends, that they have all along been charged with offenses of which they were wholly innocent.

As a member of the Grand Jury who brought in the indictment against Captain Tauscher stated not long ago, in the columns of the daily press, "The ability of Captain Tauscher to escape from this country at the last moment with the German Ambassador was a terrible miscarriage of justice."

* * *

Your Editor sends me a letter which he has received from a lady signing herself "Florence Workman," and which is sent from Mansfield, Ohio. She seals

it with a four-leaf clover, no doubt for luck. This letter asks your Editor to discontinue sending the paper to her, as she says,

"I leave shortly for France, to 'do my bit' in ridding the world of those demonic (sic) monsters, the Kaiser, the Crown Prince, and their followers, whether of German or of other breed, whether on that side or on this side of the Atlantic."

The character of Florence Workman's letter suggests that she is a spinster who was crossed in love some years ago, and thus has reached an age where, in her desperate search for a man, she has selected the Kaiser, the Crown Prince, and all their "demonic" followers for an assault. But why go to France? Surely that much-tried country has endured about all it can stand. Would it not be better for the lady to go straight to Germany, meet the Kaiser, the Crown Prince and all the other "demonic monsters," as she calls them, who have hitherto resisted gas, bombs and the bullet? At the mere sight of her they would surely drop dead in their tracks, and thus the great war would be ended, says

Your

MEPHISTO.

Maine Festival Artists Conquer Great Audiences

Americanism Is Key-Note of Three Day Event—Impressive Demonstrations for Galli-Curci, Margaret Woodrow Wilson, Mary Warfel, Grainger, Stiles, Conductor Chapman and Others—All Concerts Are "Sold Out"

BANGOR, ME., Sept. 29.—The three-day, "all-American" Maine Music Festival was an impressive success. With the exception of Amelita Galli-Curci, all of the artists were native-born or naturalized Americans, headed by Margaret Woodrow Wilson, soprano. Native composers also figured prominently on the programs. An innovation was the ensemble of artists, chorus of 500, orchestra and the great audience singing "America," "The Star-Spangled Banner" and "Battle Hymn of the Republic," under the direction of the Festival's conductor, William R. Chapman of New York.

Mme. Galli-Curci appeared as soloist Thursday evening, her first appearance in Maine and her first appearance at any festival in America. She was assisted by Homer Samuels, accompanist, and Maurice Berenguer, flautist. When the diva appeared she was greeted by a storm of applause. The audience listened in delighted amazement as her clear high tones of bell-like quality rang out in her opening aria, Delibes' "Bell Song." Her voice is marvelously pure. She was, perhaps, most enjoyed in a group of songs among which the "Menuet de Martini," "Les quinze aus de Rosette" and Grieg's "Chanson de Solveig" were charmingly given, accompanied by Homer Samuels. Thunderous applause greeted her at the end of the group, to which she responded with a couple of numbers including "Home, Sweet Home," to her own accompaniment.

Present Chapman's Work

Mr. Chapman's splendid "Battle Hymn," composed for the first festival in 1897, never more appropriate than at this festival, was finely presented by the chorus, Duncan Robertson, the young Canadian baritone, singing the incidental solo. The small part was very impressively done. Mr. Chapman was called before the audience several times to bow his acknowledgments for this inspiring composition.

The chorus was at its best in Clarence Dickenson's exquisite "Music When Soft Voices Die," which received a well-deserved encore, the "Hallelujah Chorus" from "The Messiah," and Mendelssohn's "For the Lord Is a Mighty God" (Ninety-fifth Psalm), the two latter numbers bringing back to us memories of by-gone days when the singing of a great oratorio was the feature of the evening. The orchestra was in fine fettle, giving a fine reading of Henry Hadley's "Atonement of Pan," Thomas's Overture to "Mignon" and Liszt's Second Polonaise. For her final number Galli-Curci gave a brilliant presentation of the Mad Scene from "Lucia," with flute obbligato by Manuel Berenguer. Recall upon recall followed. She first returned leading Mrs. Chapman, then bringing Mr. Chapman, Homer

Samuels and Manuel Berenguer, the audience becoming fairly wild in its demonstrations till she once more seated herself at the pianoforte, singing as a final encore Tosti's "April."

For the first time at these festivals patriotic anthems, in which the audience was asked to sing, began and ended the programs.

Alice M. Shaw, accompanist of the Rubinstein Club of New York, of which Mrs. Chapman is president and Mr. Chapman director, accompanied the chorus, as last year, in a most satisfying manner.

Carl B. Milliken, Governor of Maine, with his staff, occupied a box. Vernon Stiles, the tenor, occupied a prominent seat opposite with M. H. Andrews, vice-president of the Eastern Maine Musical Association.

When on Friday evening the robust figure of Vernon Stiles breezed his way with his springing stride across the stage of the auditorium he was greeted with a spontaneous burst of applause from the audience that would gladden the heart of any singer. The important second evening concert was the greatest "second night" concert ever in the history of the festivals. The other soloists, besides Mr. Stiles, were Olive Marshall and Duncan Robertson. Miss Marshall possesses not only a sweet voice but a sweeter personality. Her voice is high, clear and true. She sang the "Nobil Signor" aria from "Les Huguenots" brilliantly, receiving tumultuous applause, to which she responded with a double encore. She also charmed in a group of songs, Sickles' "I Chose a Rose," Cottenet's "Red, Red Roses," and Denza's "A May Morning." Duncan Robertson again won his hearers in Massenet's sublime "Vision Fugitive" from "Hérodiade" and in the difficult address of Witch Manito in Converse's "Peace Pipe." Mr. Robertson had the privilege of studying and going over his solo with Frederick Converse, who told him that he sings it just as he wanted it sung and had no suggestions to make in regard to his interpretation of it. Much of the interest of the evening naturally centered about this cantata, words from Longfellow's "Hiawatha," which it will be remembered received its first performance in Boston last December. "The Peace Pipe" is undoubtedly the finest work by an American composer ever produced at the Maine Festivals.

Applaud American Songs

In Wagner's "Prize Song" Vernon Stiles won another ovation. He was also most delightful in a group of songs consisting of H. T. Burleigh's "One Year," A. Walter Kramer's "The Last Hour" and d'Hardelot's "Because," closing with Frank Bibb's "The Rondel of Spring." Mr. Stiles responded most generously with encores, among them "La Donna è Mobile," "Then You'll Remember Me" from the "Bohemian Girl," Fay Foster's

"One Golden Day" and Bainbridge Crist's "A Bag of Whistles."

On Friday afternoon Mr. Chapman gave another one of his surprises in presenting Ethel Frank, soprano, as soloist, a young girl, we believe, who has a great future before her. She captivated the audience. Dvorak's "New World" Symphony was given by the orchestra, with the Fantaisie, "Francesca di Rimini," Tchaikowsky, in splendid spirit. The second matinee on Saturday afternoon presented Mary Warfel, solo harpist, and Duncan Robertson, baritone. Miss Warfel made a beautiful picture garbed in a gown of corn-colored pan velvet, in perfect harmony with her harp. Her harp is sweet and telling. Her offerings were delightfully given. She received an ovation which was well deserved and responded with an encore. Duncan Robertson's singing also gave genuine pleasure. His group of songs included Gertrude Ross's "Dawn in the Desert," Mme. Hammond's "Pipes of Gordon's Men" and a little song, "The Brownies," by Franco Leoni, which he sang exquisitely.

Russian music was a feature. The chorus did remarkably well in Tchaikowsky's "Nightingale" and a folk-song, "Kalinka." The orchestra gave the March from Tchaikowsky's "Pathe-tique," Buzzi-Peccia's "In Salutation to Thee, O My God," which was dedicated to the Maine Music Festival and William R. Chapman, conductor, was given at this time.

Miss Wilson and Grainger

The mighty climax of the festival, which had been gradually working up, burst in a tumultuous uproar on Saturday evening when Margaret Woodrow Wilson, daughter of the President of the United States, with Percy Grainger, the eminent composer-pianist, appeared as soloists. The audience was wild in its demonstrations, the equal of which has never before been witnessed here, and to duplicate such a demonstration would be an impossibility (except with the same artists). Margaret Wilson has a sweet voice, which she handles well. She needs not any crutches of the distinguished father to stand upon—she is fully capable of standing alone. Her manner is so simple, direct and unaffected, free from any mannerisms of any sort, that she won instant approval. She sang for her opening number the Scene and Aria from Gounod's "Queen of Sheba." This aria she has been studying and working upon the present summer with her teacher, Ross David of New York, who with Mrs. David made their first trip to Maine. But it was in her group of American songs that, to many, she made her greatest appeal. H. T. Burleigh's "Deep River," Thayer's "My Laddie" and Woodman's "The Open Secret" bringing forth rapturous applause, to which she graciously responded with a double encore. She was accompanied in her songs by Mrs. Ross David.

During intermission a huge bunch of lilies from the business men of Bangor was presented to F. O. Beal, who for twenty-one years, as president of the Eastern Association, has been the rock upon which Mr. Chapman has been able to lean.

And then came Percy Grainger, clad in his khaki uniform. A tremendous ovation was accorded him after his brilliant playing of Grieg's Concerto in A Minor, followed by Liszt's "Hungarian" Rhapsody, No. 2. Immense enthusiasm was aroused by Victor Herbert's "American" Fantaisie by the orchestra. And then came a treat, "A la Grainger," in a series of his own well-known compositions.

JUNE L. BRIGHT.

Lambert Murphy Urges Singers to Practise Away From Piano

American Tenor Tells How He Studies Many Hours Daily Although Traveling More Than 30,000 Miles a Year—From a Harvard Glee Club to the Metropolitan Opera Company—Prefers the Concert Platform

"It seems to puzzle the layman, yes, and the young music student, too, as to how the average artist finds time to practise," says Lambert Murphy, the American tenor. "There is the usual amount of business and daily routine," continued Mr. Murphy, "time taken out for exercising and eating, a certain amount for social duties and last, but by no means least, the essential and much needed rest. On all sides I hear, 'My—here's an artist who travels between thirty and forty thousand miles a season; how can he possibly find time to practise?' 'How do you manage to study when so much of your time is spent on railroads?' I have often been asked.

"It is difficult at times, but the only solution is to train yourself to practise away from the piano. At first I found it very difficult and trying, but now that I have forced myself to do it, I find greater results than working with the piano. By that I do not mean that the usual practising with a teacher or coach can be abolished or even slighted. On the contrary, I urge work under proper guidance. Everyone realizes the importance of the usual routine work, but I advise as much mental training with it as possible. It is of inestimable help in every way. In the first place you can't cheat by going to the piano to get the pitch, because you haven't any piano. You visualize everything mentally. This 'absent treatment' makes you keen and alert and quick of perception. It gives you a strong foundation for tone and tonal coloring.

Memorizing the Text

"You learn to hear melody and harmony as if some one were actually playing it for you on the piano. Besides, the technicalities, you get a broad, deep conception of a composition which is all your own. Your understanding and interpretation of a song should be individual, so that the message you convey to your audience is your own creation, and not something suggested by your teacher. The very first suggestion carries weight, if only subconsciously, so why not have it come from within? Take your new song, go into a room alone and

work it out with yourself first. Memorize the text, whether it be French, German, English, or even Hindustani, realize its significance and the message it carries and make it a part of you. I have done this a great many times with excellent results, both from an interpretative and a technical standpoint.

"When circumstances are such that my train does not get me into a town in



Lambert Murphy, the American Tenor, in His New York Study

time for rehearsal, I get a drawing room, whenever possible, and put myself through an hour or more of mental training. Unlike audible practice, when the vocal chords are constantly used, you can give as much time to your work as the brain desires without wearing the voice. One of the greatest advantages of this mental training is that you absorb so thoroughly, and the composition becomes so much a part of you, that memorizing is no longer necessary."

Formerly of Boston, Mr. Murphy has

become one of the leading American tenors, singing at the great festivals and orchestral and oratorio programs and recently completing three years at the Metropolitan Opera in New York.

Mr. Murphy was soloist at the Old South Church for two years, leaving to fill that position at St. Bartholomew's Church, New York. As early as 1904, however, when he was a freshman in Harvard, he began to demonstrate that one did not have to be an Italian to sing successfully. At once he became a most welcome member of the glee club and he sang on the 'varsity quartet throughout the four years, becoming president of the club and tenor soloist of the chapel choir.

While holding this position in the chapel Mr. Murphy occupied a choir position outside, for which he received \$1,000 yearly. Active in the Pi Eta Society and theatricals, he further prepared for a concert stage future, gaining distinction meanwhile in a local way

—Photo by Bain News Service

by singing for the Harvard musical course and filling various concert engagements prior to his graduation.

While active in concert outside of the opera season at the Metropolitan, the tenor's greatest activity has been since leaving opera, where the financial returns did not justify his continuance, it is said. Early in his concert career he took three tours with the Boston Festival Orchestra and he has sung several times with the Chicago Symphony and the New York Oratorio Society.

to impose a tax on the common language which all Americans understand, to which all Americans respond.

Let us have an 80 per cent, or even a 100 per cent, tax on excess war profits. But let us have no tax upon the flame that is doing so much to weld us into a united nation with a united purpose.

Sittig Trio in Three Concerts

The Sittig Trio of New York gave an enjoyable concert in the chapel of the Masonic Home at Utica, N. Y., on Sept. 18, before a large audience. The young players won generous applause. They appeared on Sept. 20 in the Y. W. C. A. at Syracuse, giving a program made up of trios and solos, the last named performed by Gretchen Sittig, violinist, and Hans Sittig, 'cellist. The trio gave another concert in Syracuse on Sept. 27.

Rialto Orchestra Permanently Augmented

On Sunday, Sept. 30, the Rialto Orchestra was permanently augmented to fifty instrumentalists. Hugo Riesenfeld, the conductor, is giving this week the "Roumanian Rhapsody," by Enesco, as the overture. The light opera selection is Ivan Caryll's "Pink Lady." Greek Evans, baritone, is heard in a number from Herbert's "Mlle. Modiste," and Florence Enneking, soprano, sings Cadman's "At Dawning."

Appointed Organist at New York Temple

Joseph Deniau, organist and choir-master of the St. Esprit Church, New York, has been appointed organist at the Temple B'nai Jeshurun.

MEXICO ADMIRES ZENATELLO'S "CANIO"

Tenor Redeems Himself in "Pagliacci"—"Tosca" Given With Good Cast

MEXICO CITY, MEXICO, Sept. 15.—"Cavalleria" and "Pagliacci" were produced by the opera company on Monday night, when débuts were effected by R. Zotti as *Santuzza* and V. Ballester as *Tonio*. The former disclosed a true dramatic soprano, fresh and engaging in quality. She was cordially applauded after her first aria and again after the duet with *Turridu* (enacted by Taccani). Ballester earned early plaudits through his singing of the Prologue. His top notes delighted the audience; unfortunately, the middle and lower registers of his voice are rather weak. This applies particularly, I believe, to the baritone's low tones.

The hero of the evening was Zenatello, who both surprised and delighted the audience with his vocal and histrionic treatment of the rôle of *Canio*. When he made his début here in "Otello" Zenatello incurred some criticism, and many people felt that his artistry was on the wane. But in "Pagliacci" the tenor, who was in good voice, convinced everyone that his first lapse was merely a temporary one.

"Tosca" was given its first local performance by the company on Wednesday evening. Anna Fitzu appeared in the name part, Taccani was *Cavaradossi*, and Rimini was the *Scarpia*. Fitzu gave a vocal interpretation of *Tosca* such as I shall not readily forget. Her singing was splendid. As an actress she was less happy, and it seemed to me that her temperament is not well adapted to this particular rôle. Taccani sang and acted the part of *Cavaradossi* with discretion. Both the upper register of his voice and his intonation leave much to be desired. Rimini was a splendid *Scarpia*. His singing was fine, although once or twice his intonation was a trifle faulty. All in all, Rimini made a lasting impression.

EDUARDO GARIEL.

Charlotte Lund Returns to Metropolis After Summer of Activity

Charlotte Lund, the soprano, has returned to New York after winning many successes in the West. Miss Lund, it will be recalled, directed the recent musical festival at Peekskill, N. Y., which was such a success that next summer's festival is already assured. Spending the summer at Peekskill, Mme. Lund registered the entire Italian immigrant population for the government at the taking of the military census in June and received a letter from the Westchester County officials thanking her for her aid. She has sung at a number of Red Cross concerts this summer and will appear at others during the coming season.

Fritzi Scheff Sues for Separation

Fritzi Scheff, the soprano, last week began a suit for separation from her husband, George Anderson, an actor. The latter was playing in Providence, R. I., when he was served with papers. Miss Scheff in 1913 obtained a divorce from John Fox, Jr., a novelist, and a few months later married Mr. Anderson.

Katharine Goodson and Arthur Hinton Arrive Safely in England

Mrs. Antonia Sawyer has received a cable from Arthur Hinton, the English composer, announcing the safe arrival of his wife, Katharine Goodson, the pianist, and himself in England. They sailed from New York on Sept. 8.

MUSIC A NECESSITY; NOT A LUXURY

Assumption That It Is Not Actually Needed Declared to Be "Based Upon Ignorance of Its Power"—A Tax Upon Music Would Be a Tax on the Common Language of Man

Editorial in the New York Mail

AGAIN Congress is considering a project to impose a tax upon the manufacture of musical instruments for the purpose of raising war revenue. This tax is recommended on the ground that music is a luxury, and that like other luxuries it must be made to yield its contribution to the war fund of the country.

This assumption that music is not a necessity of our national life is based upon ignorance of its power. In this crisis, above all other times, music is not a luxury but a prime necessity of our spiritual and political life. No man who has observed the stirring effect of music

in the work of recruiting in New York will dissent from this conclusion.

The news dispatches convey the information that at one of the Long Island camps there are many patriots in olive drab who cannot understand English enough to obey the words of command. The news from Long Island is a powerful argument for music. We are a nation made up of various races of various tongues. Music is the language of all races. It speaks words of fire which warm the hearts of all races alike. It is a great force for the infusion of a common emotion in all the races that make up our population—the high emotion of devotion to country.

To impose a tax upon music would be

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PHILPHONIA CLASS UNIQUE FEATURE OF MILLER VOCAL ART-SCIENCE

Adelaide Gescheidt, Exponent of
Method, Explains Its Valuable
Points

THE progressive steps in vocal instruction have been few in the last decade. One of the few that have justified themselves, in fact, the one that can prove its claims is Miller Vocal Art-Science, of which Dr. Frank E. Miller is the founder and Adelaide Gescheidt the exponent. "That this system is founded on absolute truth," said Miss Gescheidt to a representative of MUSICAL AMERICA, "is proved by the six hundred pupils who have developed or restored their voices by its principles in the last six and a half years. Many singers are now competing in the musical world on their merit, instead of retiring in the background or remaining in a broken-down, helpless vocal condition.

"The value," she continued, "of such a system is self-evident when one realizes the vast numbers of beautiful voices that start out fresh and young, but after a course of years' training are either never heard from or lose their voices entirely and have been brought back to their original quality by Miller Vocal Art-Science. At the present time we have many well-known opera, concert and church singers studying it. The system, based on nature's laws, proves its worth by the work they do, by the fact that they 'make good' in their positions."

One of the features of Miss Gescheidt's instruction is the Philphonia Class, which meets weekly for the purpose of analyzing voice in all its phases according to Vocal Art-Science procedures. The work in this class, which Miss Gescheidt presides over, is to train the pupils, so that they can tell when a voice registers true in all its resonators and overtone spaces and when a voice has its undertone and when it is devoid of it. The work at Miss Gescheidt's studios in Carnegie



Adelaide Gescheidt, Exponent of Miller
Vocal Art-Science

Hall has grown to such a degree that she already has two assisting teachers. Benno Scherek, the well-known conductor, pianist and coach, formerly of Australia and London, is now identified as teacher of interpretation in Miss Gescheidt's studios.

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Copenhagen NATIONAL

"Last evening Jascha Heifetz gave his second recital in Odd Fellows Palace large hall, where not only the ground floor, boxes and balcony were filled, but the platform as well. He aroused great enthusiasm; the applause was loud and long, and the evening ended only after several extra numbers. When so much beauty of tone and phrasing, such complete mastery of all technical difficulties, such wholesome, delicate and astonishing musical feeling are combined with the freshness of youth, the result remains a complete work of art of a violin master having also nature's gift of enchantment. That all Copenhagen wants to hear Heifetz was revealed by the run on the ticket office between numbers as the crowd asked for seats for next Thursday's concert."

Petrograd RETCH

"Jascha Heifetz appeared again before a large audience and demonstrated that there are still miracles on this earth. His technic is perfection itself, likewise the beauty and power of his tone. As for expression, such beauty and nobility, such glad enthusiasm is conceivable only in an angel's song. His musicianship, we repeat, is simply superb."

Lodz GAZETTA

"Such technical perfection, such musical phrasing, and such clarity of execution are not to be found among even artists with great names."

Berlin TAGEBLATT

"Jascha Heifetz utterly astonished his audience in Bechstein Hall; he is beyond doubt the most remarkable young artist we have heard in our day. He displays a beauty and softness of tone, a bravura and a musical refinement that are superb."

Frankfort ZEITUNG

"It is hard to say which is the more astonishing in his playing; whether it is his richly modulated tone or his comprehension of style or the dazzling technic."

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"Good Crops Mean Prosperous Concerts"

Manager T. Arthur Smith of Washington, D. C., Tells How the Farmer Influences Musical Conditions, from the Financial Standpoint—Bunker Wheat Year Made Ten Star Series Possible in Capital, He Relates—The Impresario as a Help to New Artists

WASHINGTON, D. C., Oct. 4.—"It has been rightly stated that the soil is the backbone of the nation," remarked T. Arthur Smith, Washington concert manager, leisurely smoking on the veranda of his big farm at Carrollton, Md. His estate of about one hundred acres is called "Rest-a-While" and you cannot resist the invitation of the name. I quite agreed with my host under the welcome, refreshing shade of those huge trees, while my eye rested on an enchanting landscape of hills and valleys.

"I mean that in reference to music," emphasized Mr. Smith, "for it is Farmer Smith that has made it possible for Impresario Smith to launch so many exceptional music attractions in Washington."

"How is that?" I questioned.

"It is a great game, this concert managing," began Mr. Smith, "but you know it is more a money-spending game than a money-making game. Come to think of it, it was the success of the wheat crop that made possible the inaugurating of the Ten Star Concert Series, which has been so popular during the past two seasons. It is this series, on account of its reasonable prices, that has found so many recruits among those who enjoy entertaining music."

"A lucrative return from the poultry business brought forth the initial performance of Julia Culp. A good year in corn and potatoes or perhaps the dairy end of the farm has helped considerably in many a concert venture."

"Nor is the financial assistance of Farmer Smith his only asset. An equally and perhaps greater help to Impresario Smith is the relaxation, the exhilaration of 'Rest-a-While.' It has many a time given me a backbone when my natural one was in something of a down-and-out condition. Up here in the hills, seventy miles from Washington and my office, a few deep breaths of God's free air makes me forget all the trials and strain of the week, and a week's breathing routs all the season's worries."

"Here is where I make all my concert arrangements—where the manager of the Philadelphia Orchestra, Arthur Judson, and myself have just planned

the finest concert series that Washington has yet known. Here is where artists may meet on neutral grounds, as it were, express themselves freely as human beings, uninfluenced by business hamperings or public opinion. Under these trees I have signed contracts that I would have

prepared for that test. I am always ready to try the new artist, but artist he or she must be."

"A farmer likes to experiment with his crops and stock and poultry and this venturing on new artists is something of an experiment in the managerial field."



Arthur Judson of the Philadelphia Orchestra and T. Arthur Smith, the Washington (D. C.) Impresario, Talking Over the Season's Plans at Mr. Smith's Farm in Maryland

considered too burdensome had I been cloistered in my office."

Encouraging New Artists

"Of course, I need not use up so much physical and mental energy in the concert business. I could play safe like many other managers and offer only the artists that I know the public would patronize. But I would not feel that I was developing myself nor the managerial profession, of which I am a part. Nor would I feel that I was developing the Washington musical field. My public expects guidance from me; I am responsible in a way for its knowledge of the musical world and the artists and, therefore, I mean to bring to it an assortment of artists—the ones who have passed the test of public opinion and those who are

We call it a risk, but it is just these risks that make the game interesting—give it a vital grasp and make you hustle. So, you see, this is another way in which Farmer Smith helps Impresario Smith."

"I've been educating Washington musically for a number of years and I've watched my patrons' taste develop from entertaining music to symphonic programs. I have developed many an artist in Washington and then dropped them because they were 'safe.' It was I who introduced Mme. Schumann-Heink and Fritz Kreisler to Washington, but now I prefer 'gambling' on Mme. Julia Clausen and Eddy Brown. It's a great game and I enjoy it."

"Yes, the soil is the backbone of the nation."

WILLARD HOWE.

Adele Margulies Trio to Give Two Concerts in New York During Season

Instead of its usual three concerts, the Adele Margulies Trio, which is now in its fourteenth season, will give a series of two concerts in Aeolian Hall this winter. These will occur on Nov. 20 and Jan. 8, both Tuesday evenings. As in past seasons, Miss Margulies's associates will be Leopold Lichtenberg, violin-

ist, and Alwin Schroeder, 'cellist. The pianist and her colleagues have been rehearsing during the summer at Saranac Lake and have added several new numbers to their repertoire.

Première of Bloch Score at Friends of Music Society's First Concert

Ernest Bloch's "Poème d'Automne," for orchestra with soprano solo, will

have its first hearing at the opening subscription concert of the season given by the Society of the Friends of Music, on Nov. 4. The eminent Swiss composer will himself conduct and Mme. Povla Frisch will sing the solo part. Another of Mr. Bloch's works to be played at this concert is "Hiver-Printemps."

Engage Mr. Deru as First Violinist of New York Chamber Music Society

Edouard Deru, the Belgian violinist, has been engaged to succeed André Tournet as first violinist of the New York Chamber Music Society, Carolyn Beebe, director. Mr. Tournet is at present in France. Mr. Deru was court violinist to the King and Queen of Belgium, instructor to Queen Elizabeth and also an associate of Ysaye. He has played with success in leading European cities and last season was heard frequently in this country.

For the ninth time Reed Miller, the noted tenor, will appear as soloist with the Handel Society in Boston on Dec. 23, when "The Messiah" will be performed. He will sing in the same work in New Bedford, Mass., on Dec. 9.

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WINNIPEG'S SEASON BEGINS BRILLIANTLY

Christine Miller in Superb Fettle
—Boris Hambourg an Able Coadjutor

WINNIPEG, CAN., Sept. 22.—The local musical season opened last Tuesday evening in a blaze of glory with a joint recital by Christine Miller, the gifted American contralto, and Boris Hambourg, the Russian 'cellist. The artists presented to a large and highly enthusiastic audience in Central Congregational Church one of the most satisfying programs ever heard in this city.

The appearance of Miss Miller aroused considerable interest, especially on account of the fact that it is nearly ten years since she last sang here. The fascinating and talented artist was in brilliant form, singing throughout an admirably arranged program with compelling beauty of tone and revealing conspicuous ability in reflecting the delineative content of her music. Moreover, it was a sheer delight to hear an artist whose sense of rhythm and tactfulness of phrasing stood out at all times with striking clarity. Miss Miller won a pronounced triumph with her rendering of a group of clever songs from the pen of Walter G. Walthall, who discloses indubitable inventive power. Her conception of the Tchaikowsky aria, "Adieu Forêts," from that composer's "Jeanne d'Arc," was convincingly enunciated, while her colorful and refined delivery of numbers by Burleigh, Lieurance, Cecil Forsyth and Oley Speaks courted unanimous admiration. The popular contralto gave her auditors a genuine surprise when she sang as an encore the charming Scotch number, "My Love, She's But a Lassie Yet," which created tremendous enthusiasm.

Mr. Hambourg was in excellent form, of particular musicianly import being his highly polished rendering of the ever-fascinating "Prize Song" from "Die Meistersinger," which won the fancy of his hearers greatly. In marked contrast was his artistic playing of Arensky's "Humoresque" and Popper's "Elves' Dance," which he invested with much tonal beauty. His performance of the Max Bruch "Kol Nidrei" was superbly effective. Both artists received invaluable assistance from Katherine Pike, an accompanist who continues to make marked progress in her art. R. J.

Young Men's Symphony Orchestra Entering Upon Sixteenth Season

The Young Men's Symphony Orchestra of New York, Arnold Volpe, conductor, begins rehearsals for its sixteenth season on Sunday morning, Oct. 14. Two public concerts will be given during the forthcoming season at Aeolian Hall, on Sunday afternoons, Jan. 20 and April 28.

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Philadelphia, Sept. 29, 1917.

ELLIS CLARK HAMMANN, the well known organist, pianist and accompanist for the Eurydice, Orpheus and Treble Clef choruses, reports a large enrollment of pupils for the coming season. Mr. Hammann has been quite successful as a coach, many prominent singers having studied with him. Aside from his pedagogical activities, he still retains the posts of organist at the Calvary Methodist Church and music director at Miss Wright's School, Bryn Mawr, and the Training School for Kindergarten Teachers.

Horatio Connell opens his vocal studio at the end of this month. Mr. Connell's artistic triumphs on the concert platform

have gained him widespread recognition. Numerous applications from prospective pupils have already been received.

The William Hatton Green School of Pianoforte Playing has opened its new season with increased enrollments. The principles of Leschetizky are followed. The school has added the educational feature of the Progressive Series, edited by Leopold Godowsky, Josef Hofmann and Emil Sauer. This institution is distinctly a piano school and all assistants have been personally trained by Mr. Green. M. B. S.

A. Y. CORNELL PUPILS ACTIVE

Vocal Instructor Resumes Teaching Here with Many Students

A. Y. Cornell has begun what points to being a very active season. Of his out-of-town pupils many have already resumed their work with him, among them being Elizabeth Pruitt of Roswell, N. M.; Jerre Ogden of Muskogee, Okla.; Jean Sheffer, Troy, N. Y.; Nellie Price, Savannah, Ga. He has also resumed his teaching at the Academy of the Holy Names in Albany, where every moment of his available time is engaged.

Widely varied activity is already being shown by his professional pupils. Forrest Lamont, tenor, who appears in leading rôles with the Chicago Opera Association this season, has just returned from St. Louis, where he appeared successfully in a presentation of "Elijah" in the new open-air Municipal Theater. Mr. Lamont received an ovation for his excellent singing.

Emma Mausert Reeves, contralto, has been engaged at the Stevens Memorial Church, Harrisburg, Pa., one of the best positions in that city. She will continue her study with Mr. Cornell in New York during the winter.

Vera Haas, soprano, was engaged for the Jewish holidays at Temple Peniel, Paterson, N. J., and is to be soloist at Temple Shalom, New York, after Oct. 1.

Charles Troxell, tenor, has been engaged at Temple Ahawath Chesed and continues as soloist at the First Reformed Church, Brooklyn. His immediate engagements include a "Messiah" date at Alliance, Ohio, and a recital at Sherman, Texas.



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Edward Vest Williams, tenor, has been engaged by the Government to sing at the camps throughout the country and has just concluded a fourteen weeks' Chautauqua engagement. Walter G. Smythe, tenor, has been engaged as soloist at the Universalist Church of Our Father, Brooklyn, and is to sing at the dedication of a new Carnegie organ in the Methodist Church at Caldwell, N. J. Anna Forsythe, formerly soprano soloist at the First M. E. Church, Westfield, N. J., has been engaged at the Church of Our Father, Brooklyn, of which Dr. Potter is pastor.

REBUILD PITTSBURGH ORGAN

Heinroth to Resume Recitals at Carnegie Music Hall

PITTSBURGH, PA., Sept. 29.—Slow progress is being made upon the reconstruction of the big organ at Carnegie Music Hall and, as a result, the season's recitals, which had been arranged by Charles Heinroth, organist and director of music of Carnegie Institute, are being held in abeyance. The organ will be practically new when finished. There are also reports that the music hall may be enlarged at no distant date, but Andrew Carnegie will foot the bill if this is done, just as he is doing in the replacing of the old organ. The indica-

tions are that organ recitals cannot begin in the hall until November.

At the annual meeting of the Pittsburgh Male Chorus, James Stephen Martin was again elected conductor of that organization and Harvey B. Gaul, organist and choir director of the Calvary Episcopal Church, associate director. The officers elected are as follows: President, W. B. Lawton; vice-president, Frederick G. Rodgers; secretary, W. E. Porter; treasurer, Oliver S. Heck; librarian, J. U. Belville; accompanist, W. Jackson Edwards; directors, John A. Hibbard, Edward Vaughan, C. F. Preller, Burton H. Mustin, John M. Rosser, J. U. Belville and E. H. Mackintosh. It was decided to hold the regular rehearsals on Tuesday nights, in the Central Young Men's Christian Association auditorium.

The Tuesday Musical Club Choral, of which Mr. Martin is also the director, has begun rehearsals, the club members meeting Friday mornings in Mr. Martin's studio. E. C. S.

MacDowell Symphony Club to Hold First Rehearsal on Oct. 7

The MacDowell Symphony Club, Max Jacobs, conductor, which was recently organized, will hold its first rehearsal on Sunday morning, Oct. 7, at the Yorkville Casino in East Eighty-sixth Street.



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Paris Opéra Stirring After Summer's Repose

Wielders of Brooms and Brushes are Harbingers of Nearing Season—Women Performing Many Duties in Old House—New Machinery Likely to Be Installed After Peace Is Concluded—Passing of Rev. Dr. Shurtleff, Friend of American Students—Marchesi's Former Accompanist Presented with a "War Baby."

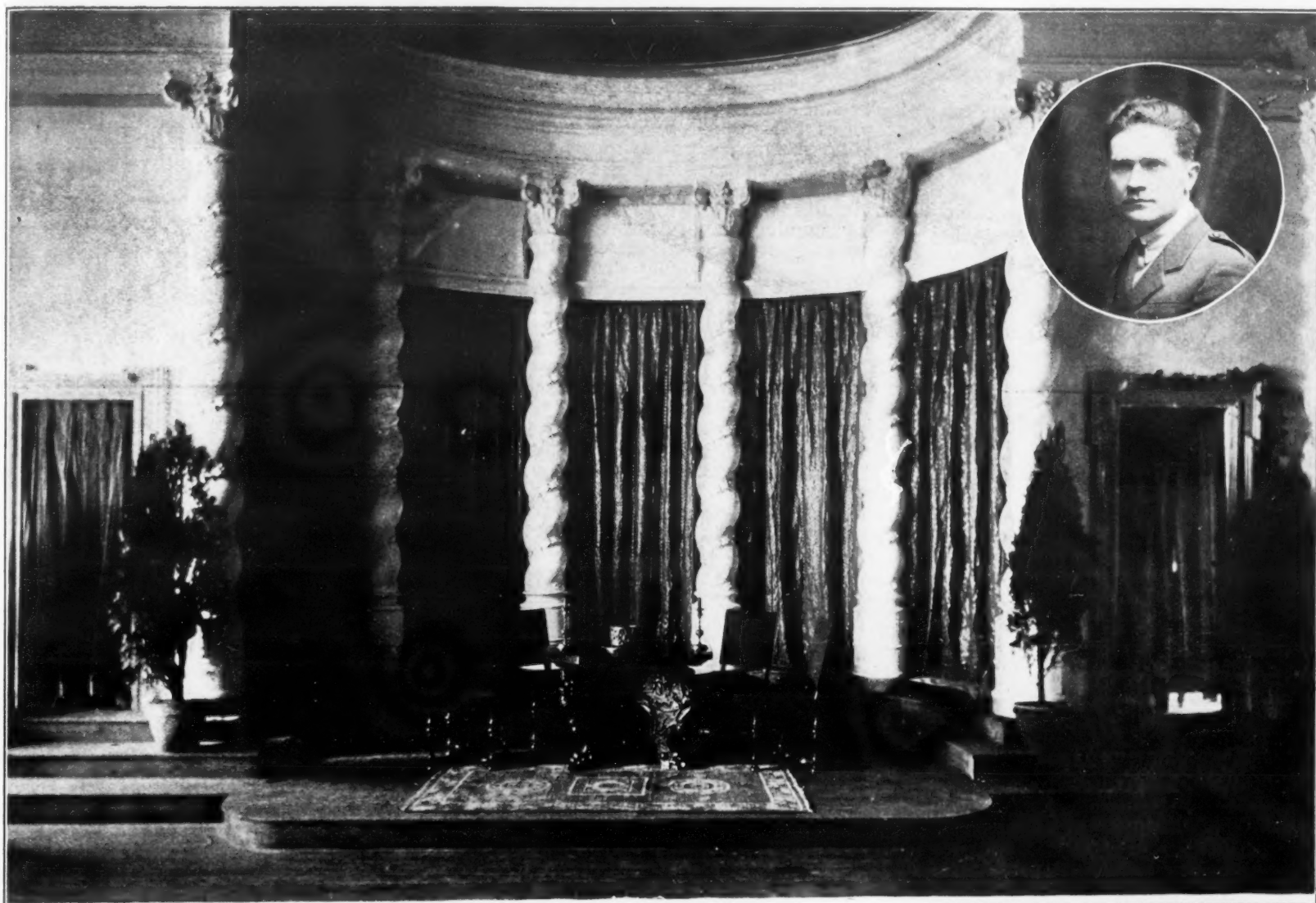
Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Sept. 7, 1917.

THINGS are commencing to look active around the Grand Opéra, an indication that the season will begin there before long. The other day I noticed a dozen women busy with brooms and brushes and the gates opening on Boulevard Haussman were open. Everyone at the place has been taking a two-months' vacation, and so no auditions have been given. The managers will probably be returning next week, when they will map out their program for the coming months. No one looks very far forward these days, with some of the musicians at the Opéra in the field or apt to be called any moment. The war struck the Grand Opéra a fearful blow. The orchestra members were sent broadcast and the men singers had to respond just as quickly to the nation's call.

Women in Many rôles

Women there are aplenty at the Opéra and while the ensemble singing is good, soloists cannot boast of anything great, and the best performances are those where visiting artists take the leading parts. At present the best tenors and baritones there are those possessing plenty of experience; indeed, in many cases some of them have too much experience—and that's where the rub comes! The make-up of all these artists is wonderful, but when we realize that the one assuming the part of *Faust*, for example, is on the shady side of fifty, it takes away some of the romantic sentiment that goes to make such characters convincing. The women are now having their fling, and the presence of the feminine workers, both outside and in the beautiful old building, leads one to believe that the honors of the house go to women on the stage, too, which is true enough. Women now do all the sweeping and dusting of the theater, but, though they have attempted to shift the scenery and lift the doors, they failed at this, for the systems of stage manipulation are almost as old as the house, and changing from one picture to another means manual labor.

The electrical appliances and stage machinery of the Grand were condemned ages ago, and about the time war broke the State—so it is said—was making up its mind to devote a large sum to reno-



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vating the stage and auditorium. When peace is signed, it is probable that at least a million dollars will be used in modernizing the Opéra. After this is accomplished, the management may vote to have only good artists and return to what the fine old place was thirty or forty years ago. If some sort of change for the better does not take place, it will continue to be what it has been during the past years—a fifth-rate home of music.

The music at the funeral of the Rev. E. W. Shurtleff, held in the Rue de Berri Church, where the minister had often preached, was most impressive. The little hymn Dr. Shurtleff loved so, No. 20, that with which he always closed his student services, was sung; then another, "Lead, Kindly Light." The congregation joined in both, and at the close of the service the organist played the Chopin "Marche Funèbre." The casket was concealed under the American flag, and the vestry was a bright mass of flowers. All American students will remember Dr. Shurtleff, who did so much for their entertainment at the Architects' Atelier on the Boulevard Raspail, in the way of preparing Sunday programs of the very first order. The class of music was so good and the students so keenly appreciative that it got to be an honor to be invited to take part, and Dr. Shurtleff had always a long waiting list to choose from. Needless to say, the best talent in the city was heard there, and the hall was always packed. These students' meetings were inaugurated in 1900 by Dr. Sylvester Beach, and when he moved to Princeton, the work was carried on by his successor, who seemed peculiarly adapted to endeavor among the struggling students and their families. The minister himself was a musician of first rank, and sometimes when an accompanist was delayed or could not be present and it was too late to secure another, Dr. Shurtleff took the place at the piano.

Dr. Shurtleff was a musical composer, but was far too modest to have any of his works sung or played at the meetings. Unfortunately, only a few were published. But those who knew him best were occasionally treated to the rare bits

that appeared to flow from his fingers when he touched the piano keys. His death is another link severed between the old students and Paris before the war.

There is a "war baby" at the home of Frederick Ponsot, in the Rue de Rome. The young gentleman has just arrived and his name is Serge. His father, Frederick Ponsot, was for fourteen years accompanist for Mathilde Marchesi, and when he left the school Marchesi gave Ponsot a diploma which gave him the right to continue her school. The war came along two years later and the instructor had to leave everything for the trenches. At the beginning of hostilities Ponsot was *fantassin*, then bicycle messenger. The second year he became sentinel in the Vosges. The effects of snow and bitter cold sent him to the hospital; after being discharged, he was appointed litter bearer, which duties he discharged until he was made officer. For the past months he has been chief in the ammunition automobile service. His experiences have been most thrilling and, though from the very beginning he has been in exposed regions, he has never had a scratch.

The Opéra Comique and Comédie Française will celebrate the Marne victory on Sunday by giving extra fine performances. The latter will present "La Joie Fait Peur," "L'Humble Offrande," "L'Eternelle Présence," "La Marne" (a new piece in dialogue, verse by Richepin), and war poems and stories related by the leading artists of the Comédie. At the Opéra Comique "Tosca" will be sung, Agnes Borgo taking the title rôle. She will have as partners Darmel and Perier.

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SAWYER ARTISTS DOING THEIR BIT

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Artists under the management of Antonia Sawyer are playing a big rôle in the "Camp Concerts," one of the newly organized activities under the auspices of the American Red Cross Society and the Y. M. C. A. Early in the mobilization of the National Guard, and later of the drafted troops, it was realized that no better way could be found for safeguarding the men segregated in training camps than to provide them with every possible

facility for legitimate recreation and enjoyment. The camp concert thus came into existence, and is being promoted by special committees chosen from the volunteer working corps of the Red Cross and kindred societies.

Mrs. Sawyer was one of the first New York managers called into consultation, and is in close touch with official circles operating this feature of camp life. Daily inquiries come into her office, soliciting her co-operation in events of this nature in and around New York, and practically all of the artists under her management have shown great willingness to respond to this appeal.

One of the most important of these circuits is in charge of Mrs. Frances McElwee McFarland, a New York woman, who is peculiarly fitted for the work by reason of her gift of organization and wide acquaintance in musical circles. She is drawing heavily upon the Sawyer artists.

At the personal solicitation of the Belgian minister to the United States, Baron de Cartier de Marchienne, Mrs. Sawyer has interested herself in a new Belgian Trio, which has just arrived in this country. The Trio consists of Jan Collignon, a well-known Belgian baritone of the Antwerp Opera; Gabrielle Radoux, pianist and composer, and Mlle. Marguerite Jean, harpist and cellist.

The trio was somewhat bewildered at the outcome of its first camp concert, which did not come off at all, owing to a mistake in the directions they were to follow in reaching Camp Mills. Taps had sounded when they finally reached their destination, but no sooner had the lads gotten a glimpse of the two attractive young Belgian women, than they were for overthrowing camp discipline, but compromised on a promise to "come again very soon."

Samuel Gardner is another Sawyer artist who has become a familiar figure at the camps where he and his violin are welcome guests. Although Russian born, Gardner is an American citizen and is glad to be doing his bit in this way. Katherine Dayton, who has chosen the art of the disease as her special line of work, has won the hearts of the soldiers.

Another artist who has met with great success at the camps, is Rosita Renard, the pianist. The boys at Camp Upton also paid willing tribute to Phyllis La Fond, the soprano.

But Percy Grainger is the first and foremost of the Sawyer artists in the work of helping the cause. Already his services have been freely employed by the music committee of the organization and now he is being featured at the "Red Cross Night" to be held in Bangor, with Margaret Wilson as a co-operating artist, to be followed by a similar appearance in Portland a few nights later. Vernon Stiles, the tenor, will not be a sporadic guest but a regular inmate of Camp Mead at Ayres, Mass., where he will impart systematic instruction to the men. Mr. Stiles will be granted leave of absence to absolve his concert engagements. One of his first appearances is as soloist with the New York Philharmonic.

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The Times-Star this:

"Miss Phyllis La Fond who was the soloist with the Symphony Orchestra was the sensation of last winter's concerts in New York. She is beautiful and a soprano with a wonderful voice."

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Ten Years of Music in the Middle West

Factors That Are Building and Tearing Down in the Process of Artistic Evolution—Where the Musical Clubs Fail—Mistakes That Visiting Artists Make—More Money Spent Each Year to Support Musical Undertakings

By MRS. FLORENCE VAN KIRK

Mrs. Van Kirk has lately joined the staff of MUSICAL AMERICA. For a number of years she has occupied a position of prominence in musical journalism of the West.—Editor, MUSICAL AMERICA.

WILLIAM LOCKE, the English novelist, has whimsically remarked, "Morals are a matter of geography."

The growth of appreciation of better music and the trend upward toward a standard, as yet ideal, is also a matter of geography. According to population and race, music, like any other commodity, is governed by supply and demand.

This country, a melting pot of all nations, has in its wide expanse climatic conditions to meet the different desires of the incoming settlers. The Middle West, with its boundless natural resources and extreme changes, has drawn largely from Teuton, Slav and Scandinavian races, each with their own music.

Every ten years marks an epoch in commercial progress. In music any decided advance in such a period is noticeable, for art appreciation grows slowly. In the past ten years the Middle West has come to the front with symphony orchestras of first rank, star concert series, clubs and schools of more or less importance and a varying public interest. In some localities municipal music is being forced as a forerunner of great things to come, and where it is being directed by persons of musical taste and imagination, governed with the right idea of its limitations, it is showing results. In such cases the assistance of well-trained and established choruses and orchestras has resulted in turning out some really fine performances. Back of the community idea the individual will always protrude, and he who partakes as a unit of some successful undertaking is bound to become inoculated with an idea of his own talents, and more material is at once available for the teacher. "Hope springs eternal," especially in the breast of those temperamentally inclined—and who is not?

The Church as a Social Center

Early New England held its "Sings" in the school, Puritan principles holding the church aloof; as we trek west, we find in the years past (right now in some localities) the church is the social center. At first the paid choir was considered an asset to be used on any and all occasions; gradually this imposition was done away with and another menace which exists all too frequently in many quarters now crept in, the amateur members of the congregation furnishing the programs, and without doubt our Christian sanctuaries were desecrated with well-meaning but absolutely false encouragement, becoming responsible for much mediocrity now at large.

The bands and orchestras of fifteen and twenty years ago, those which played in the parks summer evenings and in the theaters Sunday afternoons, were more numerous and of better, or I might say, more pleasing quality than we now have. In fact, the large and more expensive symphony orchestras require all the support these localities have to give, and the small organizations of standing have died out. This is also true of the singing societies and clubs. The German and Scandinavian elements have many clubs of from fifteen to many hundred members, and through them we have made acquaintance with the best of old country music and folk songs. These have also passed the stage of "survival of the fittest."

Limitations of Musical Clubs

To write anything about clubs is undertaking a dangerous subject. Most of

them are carried on by persevering women musicians and music lovers for study and patronage of the "best in music."

Unfortunately the public is compelled to imagine what is "best," for the standards are vague. Amateurs of indifferent



Mrs. Florence Van Kirk

talent are pushed to the front and real talent which needs what a club could give is left to die unaided. What should be the most important committee in every club is found in not a single one.

A committee of five on "self-analysis" could do wonders in every club if they would meet at the beginning and end of each season, hunt the weak spots, acknowledge and then eradicate them, and set a new and higher standard. In another ten years there would be such thing as "pleasing our influential Mrs. S. by having Miss B. sing." Instead, the club would be in a position to point out to Mrs. S. some beautiful talent which only needed her helping hand to become a credit to the community.

This is principally in regard to voluntary performance, and now we come to the ups and downs of the paid performer, and the same condition exists North, South, East and West, only more so in the West, as the farther in that direction we go the more we find that money alone counts. Music demands more money on the efficiency basis and gives less than any other commodity offered the gullible public.

A man of family will kick to beat his home town band on the rates of some high-priced licensed physician who has just saved his life, and the next month will start his moderately talented offspring studying how to make home and neighbors miserable under the tutelage of some unlicensed vocal teacher at from five to fifteen dollars a half-hour and never say a word. If standards could be established and teachers compelled to pass State examinations, the greatest stumbling block in musical progress would be eliminated in our ambitious West.

Something about the intangibility of music appeals to the wealth of the West, and if some kind Providence would only guide its interests, another ten years would make every section sit up and take notice, for the mixture of blood is responsible for an enormous amount of talent for all the arts. It is a big glorious country full of nature and poetry and imagination, a future for creative work.

Distances a Drawback

One serious drawback is distance; our territory is so large and there are so few organizations who can handle the big things and the *bête noir* of jealousy keeps back the proper idea of co-operation. If managers in various localities could combine as the railroads do, for instance, in

handling business, there would be more engagements open.

The club in Rosetown jealously guards its prospectus for the coming season from Brownville, twenty or 200 miles away, because if it can impress the population of Brownville with the vastly greater importance of its course it can draw them to Rosetown. Cheerful condition, is it not?

The beautiful principles of art are sacrificed entirely to commercialism, and the condition in our Middle West grows worse. The basis is wrong and any immediate change—pardon the pessimistic attitude—looks dubious.

The despicable underhand managerial dealings all over the country are pretty generally known, for music is a noisy sparrow and distributes its griefs broadcast, and names of people and places are not withheld. Certain cities in the Middle West are almost taboo so far as visiting artists are concerned, because having been bitten several times the visitors refuse to be permanent scapegoats. The local business men, loyal to their home interests, have also borne the burden as patrons in this decadent system, and the camel's back is broken.

An artist may be as big as he or she can draw, but the advance money asked would not point out the fact that he or she can guarantee this drawing power. This high cost to the public is eliminated somewhat in cities where there are large auditoriums which permit a scale of prices to meet all purses. The more music the West can hear the more will it give in return. The world is a small place, the United States of America but a part of it, and our Westerner is a traveler who spends his money and hears and sees everything away from home.

Dear artist, the next time you are in the West remember he may be in your audience, and he is more freshly critical than your friends in the East. His criticism is kindly often, not because he was unaware of your deficiencies, but because attractions he wants are few and far between and he is willing to make allowance, but he will not have you again, and if you are wondering why you were not re-engaged ponder well your past appearance and see if you really gave your best.

How the Movies Have Helped

We have the same amusements in every section, and, of course, the Picture House plays an important part. If it has hurt the drama it has helped music to the extent of bringing into popularity the greatest of all instruments, the pipe organ, and helping back the small orchestra. The hue and cry against Picture Houses must be met with the idea that our population is growing, and will be able to take care of all legitimate entertainment, and municipal music or symphony orchestras cannot take care of all the desires.

The West, especially, has a long journey ahead to learn how to play. Work and then more work has filled the granaries of the world, but the playtime was eliminated to do it. A Western business man finds his diversion in more work, not in a morning musicale. When he wakes up! Watch him! It will be interesting.

False Attitude of the Press

A pressing need of our musical field is publicity, and the attitude of the majority of Western papers is less far-sighted than that of the musicians themselves. Even our great American sports do not draw the money from the pockets nor fill as long seasons as do the various musical industries, and no one yet has ever seen the sport page crowded with miscellaneous items. Some Middle West papers in the last half dozen years have detailed a specially paid "writer" for a few months of each season and devoted a page, sometimes divided a page with

amusements, allowing a display ad or two of foreign matter to creep in to distract the attention. Amusement display advertising is very high and church music announcements come under paid advertising. All legitimate, but what does the paid advertiser get for his money? The local critics have nothing but an individual preference (the majority have no musical knowledge) to guide them in what they shall or shall not attend, unless perhaps the "daughter of Mr. B., our big stockholder, is making a debut," and, needless to say, talent which needs such protection is invariably bad and the criticism has not even news value. This treatment by the press is but one beat of the general public pulse.

Whether we have more and better music now than ten years ago is largely a matter of individual opinion and is open to argument. The fact remains, the public is parting with more money every year for music in some way, education, amusement or becoming the owner of the greatest spreader of "glad tidings" we have in the musical field, a phonograph. Educational music flourishes in different degrees in public and private schools and conservatories, the vices and virtues of music teaching in classes, endeavors for credits in school for music taken outside and ceaseless wire pulling by combined interests furnish endless arguments.

Prize contests are just as numerous and have as little true artistic worth with us as in any other quarter. The best compositions the West has are still in manuscript form, and no prize competition will give them birth. Time will bring them forth to an appreciative public and the West will discover her own strength.

The precedent of patronage established by wealth in the West is our most discouraging feature. An example: The doubtfully talented daughter of a prominent resident goes abroad to finish, returns and wants friends to glorify the finish, so an appearance is arranged with some organization, and a cultured audience endures the heart-breaking ordeal and listens to and reads the aftermath of gush. Sometimes, thanks to powers unseen, it is *finis* for the individual, but the horrible practice goes on.

Blessed parents, educate your children and give them all the accomplishments you can, but don't make the public give you back the money they ought to be giving to real talent they really want to hear!

The Future

The coming ten years will see more decided changes. It took time to get money for any kind of music, and pretty soon there will be an awakening and discrimination will begin.

The West is full of energy, and in time it will find its individual outlet, bury its small personal talent and extend the generous helping hand to the real talent. The unselfish pioneer spirit will revive perhaps out of the flame of the present war.

Ten years of musical progress in the West does not differ materially from happenings in the same space of time in any other section, except that in a land of exaggeration, which the West is, it's a case of "being the same only more so." A matter of geography and our predominating races.

Heniot Levy Composes Many Works During the Summer

CHICAGO, Oct. 4.—Heniot Levy has made his summer's vacation yield him valuable fruit in the shape of new music. He has composed two pieces for violin—"Chant sans Paroles" and "Pas-sacaglia"—and sixteen songs, to poems by the Negro poet, Paul Lawrence Dunbar, besides several smaller pieces for piano. The pianist spent August in Estes Park, Col., with his family. Mr. Levy will give his Chicago recital Feb. 24, under the concert direction of F. Wight Neumann. F. W.

Carl Binhall, the New York violinist and instructor, has resumed his teaching both in violin and in ensemble at his studios at the St. Cecilia.

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Pupil Requires "Inner Feeling," Declares Effa Ellis Perfield

Founder of Teaching System Maintains That All Senses Must Be Awakened In Learner—Disapproves of Set Rules In Pedagogy

AN "inner feeling," a combination of perception by the eye, ear and touch senses, must be awakened in the music pupil, in the opinion of Effa Ellis Perfield, originator of the Perfield system of teaching.

"I have taught since I was thirteen," said Mrs. Perfield to a MUSICAL AMERICA representative. "So you see, my system is a development of many years' growth. I began by being dissatisfied because my teachers, having absolute pitch themselves, could not understand why I did not hear a chord as soon as I saw it. This, I think, is where a number of really capable teachers are found wanting. They forget that they have come along the same route and that there was a time when they, too, had had difficulty in absorbing an idea the minute it was presented. That is the reason why I do not always correct pupils when they make mistakes. If you do that, they get confused and make more mistakes. I have found it better to try the thing over in a different way, a number of times if necessary, until it is done correctly. And you would be amazed how few times one has to make repetitions.

Evolving a System

"I come of a family of teachers and from the very beginning of my career I

have always had my eyes open for ways of helping others over the difficulties that loomed so large in my own path. The first step toward my present system was the realization of the fact that certain exercises which I used worked better than others. So I kept discarding the less desirable exercises until by degrees I had only the good ones. The next thing was to find out why they were good, and I then saw that in all the exercises I had retained feeling was the main idea. I do not necessarily mean perception by the eye, ear or sense of touch, but a thing that I should call 'inner feeling,' which is the result of the combination of all three. In other words, the pupil had a mental concept of something and not a mere registration of a sense-impression. Through the filter of his reason he passed the opinion of another and the result was absolute knowledge.

"In the same way, I disapprove of rules. How many persons can remember them without long and tedious hours of study? That is because rules are another person's ideas and because until a thing is really your own it does not belong to you, whether it is an idea or something concrete. And so, I teach a pupil to work from a principle and not from a rule."

Guides to Memorizing

Through her exercises in form, harmony and rhythm, Mrs. Perfield has evolved interesting guides to memoriz-

ing. Like all worth-while ideas, they are simple, and by incorporating with them her scheme of working with sight, hearing and touch at the same time, intricate music can be committed to memory and retained with a comparatively slight amount of study, Mrs. Perfield declares. This does not mean, however,



Photo by Moffett, Chicago

Effa Ellis Perfield, Originator of the Perfield System of Teaching

that the system is a "short cut." It simply means that by approaching the thing in a rational way, a way which is constructive and creative rather than the purely mental discipline of repetition of notes, a greater amount of work can be done more thoroughly in the same amount of time.

"I like New York immensely," said Mrs. Perfield finally, "and we shall probably come here to live some day. At present, however, Chicago is a better distributing center for my work. I have over 3300 teachers using my system. They are in every State in the Union and even as far away as China, so you see, I have to be where I am within easy reach of the greatest number."

J. A. H.

ALBANY, N. Y., HAS ITS FIRST COMMUNITY SING

Alfred Hallam Directs Chorus of 3500—
Former Governor Urges Americans to Keep Singing

ALBANY, N. Y., Oct. 1.—The first community "sing" was given Monday evening under the direction of Alfred Hallam in the auditorium of the State Education Building before 3500 persons. Ex-Governor Martin H. Glynn, a member of the committee, in his opening address gave many reasons why Americans should sing at this time.

"The essence of song is poetry and poetry is the essence of patriotism," he said. "Song makes happiness and where there is happiness there must be contentment."

The ex-Governor told the audience that song will have much to do in aiding the American soldiers defeat Germany. Albanians, he said, should be a singing people because of the fact that the first great song this nation sang, "Yankee Doodle," was written in Rensselaer, before the Revolutionary War, when it was at that time a part of Albany.

J. Austin Springer was at the piano and a feature of the "sing" was the singing of his recent composition, "United States of America," sung by Mr. Hallam and a quartet comprising Edgar S. Van Olinda, Howard Smith, L. Le Roy Pickett and Otto R. Mende.

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HOW MUSIC PROSPERS IN ONE RURAL COMMUNITY

Movement Begun in Smithsburg, Md., by F. C. Bornschein, Growing by Leaps and Bounds—Members of Local Choral Society Eager to Study Best Music—Make Ambitious Plans for Expansion—Annual Concert Attracts Good Attendance

BRINGING of music to a rural district is truly pioneering. When an agricultural community responds to the call of song and finds the labors of the day sweetened through the prospect of the weekly choral meetings in the community center—the village school house—and when this interest brings about keen activity over a neighborhood of miles of valley farmland and mountain orchards, as in the small town of Smithsburg, in Washington County, in the fruitful section of western Maryland, then such musical pioneering not only inspires those who have given their energies, but shows that the musical seed has been implanted in a very fertile soil.

The outcome of this pioneer musical effort was convincingly displayed last September, when the Smithsburg Choral Society made its first public appearance with a worthy program. At its second annual concert, Sept. 1, this season, a more ambitious program was presented, consisting of compositions of Gade, Brahms, Tschaiowsky, Elgar, Bornschein, Foster and some old songs. This annual concert of the Smithsburg Choral Society is indeed vital to the community, representing as it does the beginnings of musical appreciation and being the public demonstration of the singers who have had but a brief period of practice during the vacation time of their director, Franz C. Bornschein, the Baltimore composer and correspondent for MUSICAL AMERICA, who spends his summers in the vicinity of Smithsburg.

The Smithsburg Choral Society had its inception upon the suggestion of Mr. Bornschein, who felt that the community needed the wholesome recreation which music affords. Beginning with evenings of community singing in the homes of those interested, there soon collected a body of enthusiastic singers who formed an organization, framed a constitution, elected officers and proved to the county school commissioners that their musical evenings were of decided benefit to them and entitled them to the use of the High School for their weekly rehearsals during the summer.

The membership committee enrolled the choir singers of the various churches in the immediate neighborhood. Soon musical devotees clamored for entrance. There are ministers, lawyers, bank treasurers, school teachers, farmers, fruit growers and their families represented in the present enrollment. To these



The Smithsburg (Md.) Choral Society. Franz C. Bornschein, Conductor, Is Seated in Center of Second Row

singers their weekly rehearsal and the annual summer concert means musical enlightenment which has begun to show actual educational value throughout the general community.

The eagerness of the members would be an asset to organizations in large cities. The evening rehearsal is the thing that sweetens the labor of the day. After tiresome duties with the large crops or days of strenuous work in the peach orchards, there is found real refreshment in the hour of song. But mere entertainment is not the whole object. There is an endeavor for serious musical advancement. The chorus at its recent concert gave evidence of careful attention to vocal details. Tone quality, attack, precision and dynamics, with due regard for dramatic suggestion and clearness of enunciation, were noted. An audience of 400 manifested delight over the efforts of the local singers.

In the second season this unpretentious organization, with the meager opportunity of drill during the summer only, has achieved success of which the community is very proud. The efforts of the director are given gratuitously. Through Mr. Bornschein's labors there has arisen a desire for musical expansion, the results being indicated in the formation by the society of a class in musical appreciation to meet weekly throughout the winter, directing its studies along the lines laid out by Mr. Bornschein and in the adoption of his suggestions of assuming certain civic interests which will be of definite advantage to the community. As a material instance it is proposed to use the proceeds of the concerts and the member-

ship fees as the nucleus of a fund with which a lot can be purchased upon which a suitable building can be erected for the future home of the organization. The plan calls for a comfortable library for the use of the public and rooms which may be used for various civic interests.

The officers of the Smithsburg Choral Society for the past season were Harvey Spessard, president; Bertha Kieffer, secretary; Ioana Slauchenhaupt, treasurer; Franz C. Bornschein, conductor; Emma K. Bell, accompanist, and Roberta Barkdol, librarian.

Forrest Lamont to Create Rôles in Native Operas with Chicago Forces

ANOTHER new tenor for the Chicago Opera Association this season is Forrest Lamont, who has recently been engaged by Mr. Campanini. Mr. Lamont

will create the rôle of Zalca in Henry Hadley's new opera "Azora" and also the tenor part in Arthur Nevin's "Daughter of the Forest." Mr. Lamont told a MUSICAL AMERICA representative last week that he is very happy to have the chance of singing under a great conductor like Cleofonte Campanini and values highly the association with a company like the Chicago opera.

His gifts as an opera singer have been proved in many appearances in Italy and in the open-air performance of "Pagliacci" in St. Louis in July last. There he sang a series of performances as Canio, winning so much favor that he was engaged to sing the "Elijah" in the big performance of the great Mendelssohn oratorio by the Pageant Choral Society in St. Louis on Sept. 17. Mr. Lamont's concert appearances for the coming season are under the direction of Julius Daiber, who directs the concert bureau of the Chicago Opera Association.

An American musician, A. Y. Cornell of New York, has been Mr. Lamont's teacher and his work has been highly commended in Mr. Lamont's career to date. On Oct. 15 Mr. Lamont leaves New York for the tour of the Chicago Opera forces with Melba and Galli-Curci, going to Chicago on the close of the tour.



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THIS country is now the "best producer of female voices," according to Cesare Sturani, the vocal teacher. Cesare Sturani, a native of Bologna, Italy, was graduated from the Conservatory Rossini, was for several years conductor in Italy and connected with the best opera companies performing in Buenos Aires, Madrid and Lisbon. When he first came to this country he was associated with the Hammerstein Opera Company and was later connected with the Philadelphia-Chicago Opera Company and Boston Opera Company. Mr. Sturani had four years of successful teaching in Philadelphia, where he was also conductor of local operatic societies. He has been lately appointed instructor for the School of Interpretation and Répertoire and also as director of the Opera School by the Zechwer-Hahn Philadelphia Musical Academy. Mr. Sturani will teach three days weekly in New York, where he has opened a studio.

"I am a great believer in America's musical future," said Mr. Sturani. "I do not hesitate to say that America is now the best producer of female voices especially. I think that any language, if incorrectly used, is an obstacle for the right placement of a voice; thus I highly recommend a proper enunciation and the study of Italian and French as great assistants in bringing the tone forward."

"I think it is a strict duty of an instructor to develop the student's own personality, rather than to impose on him anybody else's style, for art cannot be imitation. Much more than American



Photo by Moffett

Cesare Sturani, Noted Vocal Teacher and Coach

education, I think the English education with its strict rules of repressing any spontaneous emotion of youth might have great success in business and maybe in life, but it is a serious obstacle in art, having a tendency to repress the personality so necessary in any artistic manifestation.

"Thus I think an instructor, through some sort of a psychological treatment, can overcome such a dangerous self-consciousness, and give back to the student his natural confidence and spontaneity which will enable him to express himself freely."

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HELEN WEILLER

Mrs. Littlefield has also been engaged to sing at the first concert of the season of the Cecilia Society, Arthur Shepherd, conductor, which falls on Dec. 12, in Symphony Hall, and in January she will sing her first engagement with the Boston Symphony Orchestra in Cambridge, Mass. Mrs. Littlefield will also be one of the assisting artists in the series of concerts given by the Longy Club later in the season.

She resumed her position as soprano soloist in the Central Church on Newbury Street, last Sunday. W. H. L.

SAN ANTONIO TENDERS CONCERTS TO TEACHERS

Beethoven Männerchor and Popular Local Artists Heard in Two Programs
—Ruth Bingaman Praised

SAN ANTONIO, TEX., Sept. 21.—A number of concerts were lately given for the entertainment of the teachers of southwest Texas, who were attending the State Institute. The first of these was under the management of Arthur Claassen, who presented the Beethoven Männerchor in several numbers, among which was the thrilling "War Song" from Bruch's "The Cross of Fire." The difficult baritone solo was well sung by William L. Herff. The soloists of the evening were Oran Kirkpatrick, baritone; Mary Aubrey, contralto, and Mildred Wiseman, violinist, all of whom greatly pleased the audience. Flora Briggs was the efficient accompanist.

The second concert was under the direction of Mrs. Eli Hertzberg. Two of San Antonio's leading artists, Mrs. Fred Jones, soprano, and Mrs. Ernest Scrivner, contralto, were heard. Two new musicians were also presented. Evelyn Harvey, pianist, and Adeline Craig, soprano, were the soloists of the occasion. Ruth Herbst also contributed a cornet solo. The Tuesday Musical Octet, under the direction of Mrs. Edward Sachs, gave three numbers, the Schumann "Even Song" being especially good. Two classic dances by Lillian Hughes and Mildred Morris were skilfully done. A

quintet, composed of Bertha Berlinger, soprano soloist; Mrs. Tom Miller, first soprano; Mrs. Stanley Winter, second soprano; Mrs. Dick Prassal, first alto, and Mrs. W. H. Joyce, second alto, received hearty applause after singing "Aloha." The program ended with the "Star-Spangled Banner," with Mrs. Ernest Scrivner as soloist, the quintet assisting and the audience joining in the chorus.

After a period of study in New York under Oliver Denton, Ruth Bingaman has returned to San Antonio. At a recent musicale at the home of Mrs. Eli Hertzberg, Miss Bingaman played several numbers in a brilliant manner. Her playing is characterized by a marked rhythmic swing, poise and clarity of tone. She also shows talent as a composer of songs, several of which were delightfully interpreted by Miss Adeline Craig of Indianapolis. Miss Craig possesses an excellent coloratura soprano.

Symphony Association to Be Formed by Newark and Granville (Ohio) People

NEWARK, OHIO, Sept. 30.—A committee has been appointed by the music committee of the Women's Federated Clubs through its chairman, Mrs. Joseph Sprague, for the organization of a symphony association to be composed of Newark and Granville men and women for the purpose of guaranteeing a series of orchestral concerts this winter in Newark and Granville. Karl Eschman, of Denison Conservatory of Music, is the chairman, and Mrs. C. W. Miller, president of the Women's Music Club of Newark, is the vice-chairman.

Memphis Musicians Take Part in Spectacle at Fair

MEMPHIS, TENN., Oct. 2.—"Armageddon," a spectacular pantomime, was presented Saturday at the Tri-State Fair by several hundred prominent persons, including many local musicians, headed by Mrs. S. T. Carnes, Mrs. Ben Parker, Mrs. Theodore C. Reynolds and others. The pantomime story was written by Mrs. Anna Robinson Watson of Memphis. N. N. O.

LAURA LITTLEFIELD RETURNS FROM A CALIFORNIA TRIP



Laura Littlefield, the Boston Soprano

BOSTON, MASS., Sept. 25.—Laura Littlefield, the prominent Boston soprano, recently returned to her home here from an all summer's trip through California. Mrs. Littlefield made her headquarters in Alameda, Cal., at the home of her sister, from whence she took a number of sightseeing excursions.

"One of the most beautiful," said Mrs. Littlefield, "was a two-weeks' motor trip through the Yosemite Valley. Another fine spot is Lake Louise, where I went when en route West with Mme. Sundelius during the earlier part of the summer."

Although the past season was one of the most successful that this young singer has thus far enjoyed in her career, the season to come gives promise of outshining it. Through October and November she will sing a long list of concerts throughout New England and will give her recital in Jordan Hall, this city, on the evening of Nov. 27, when Mrs. Dudley Thomas Fitts will be her accompanist.

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RUTH MILLER DELIGHTS HER SEATTLE HEARERS

Soprano, Engaged for the Metropolitan,
Gives Recital for Ladies'
Musical Club

SEATTLE, WASH., Sept. 26. — The Ladies' Musical Club opened its season on Sept. 24 with a complimentary concert. Invitations were limited to 2000 and a large audience filled the auditorium of the First Baptist Church.

The club was fortunate this year in securing Ruth Miller, soprano, as soloist, a young Seattle girl, who received her early training here, studying for four years with Mme. Elizabeth Richmond Miller. She studied in Paris and returned to the United States a year ago and secured a part with the new Cosmopolitan Opera Company, whose life was but a week old, but it gave the young debutante an opportunity to appear as *Gilda* in "Rigoletto." Following this was a joint recital with Martinelli, and later an engagement with the Aborn company. All this led up to Miss Miller's gaining a hearing before the directors of the Metropolitan, and her engagement by Giulio Gatti-Casazza. She will begin her engagement in November.

Her opening number on the program Monday was the "Bird Song" from "Pagliacci," in which the purity and beauty of her voice were heard. In the concluding number, "Caro Nome" from "Rigoletto," dramatic power and unusual register were exhibited; the E flat above the staff was clear and resonant. Miss Miller was repeatedly recalled and received many floral tributes.

The Spargur Quartet played the Dvorak F Major Quartet, one of the most artistically played chamber music numbers ever heard in Seattle. The young pianist, Leo D. Cormier, while displaying good technique, seemed to be nervous and not at his best.

Brabazon Lowther, the Celtic baritone, who is spending a vacation in Seattle, was heard in a short program at a tea given at the Cornish School, Sunday afternoon, Sept. 23. Mr. Lowther has a magnetic and powerful voice, and his personality fascinated the large number who came to meet him.

A program of Allied music was given recently by Louise Merrill-Cooper and Irene Varley for the benefit of a knitting fund to purchase socks for the boys in the trenches. Miss Cooper is known as an interpreter of idealized Indian music, and Miss Varley is an English pianist. A. M. G.

"MUSIC FOUNDATION GAMES"

Lida H. Thompson Devises Simple
Method of Imparting Rudiments
to Young

Lida Helen Thompson of Los Angeles has recently published a set of "Music Foundation Games," which are intended in the author's own words, as "an aid to teachers in presenting first principles of music." The system shows a certain relationship to the teachings of Froebel, and the usually difficult first steps are presented in the guise of games and rhymes instead of dry facts to be memorized. The author is apparently a good musician and, which is equally important in the present case, a clever student of child psychology.

The lessons, twenty in number, include hand-position, notation, rhythm, sight-

reading in both clefs and even the rudiments of harmony. They are cleverly presented so as to amuse and hold the interest of small pupils. The wisdom of not having the child use the piano until after the twentieth lesson seems open to question, but, after all, "the proof of the pudding is in the eating" in musical instruction as well as in other things. J. N. H.

New Rialto String Quartet Formed

Alberto Bachmann, second concertmaster of the Rialto Orchestra, has organized what is to be known as the Rialto String Quartet. Mr. Bachmann, who has had considerable experience in the field of chamber music abroad, will play first violin; August Bapst will play second violin; Willem Easters, viola, and Gaston Dubois, cello. The quartet will be heard in chamber music during the coming season.

BROOKFIELD SUMMER SCHOOL STUDENTS COPE WITH FORMIDABLE OPERATIC TASKS



UNDER the direction of Herbert Wilber Greene, the active New York and Philadelphia vocal instructor, the Brookfield (Conn.) Summer School of Singing lately concluded an exceptionally successful season. Two entire operas, "Faust" and "Pagliacci," and one act of "Marta" were presented by the students, who displayed a considerable degree of artistic finish.

Scenes at the school are disclosed in the accompanying snapshots. No. 1 is a group of Brookfield students; No. 2, Arline Prestwich of Philadelphia, as *Marguerite* in "Faust"; No. 3, Mr. Greene, with a favorite calf (the vocal teacher's 150-acre farm in connection with the school furnishes supplies for the Commissary Department); No. 4, the entrance of the *Players* in "Pagliacci."

FLORENCE PARR GERE COMPOSES NEW WORKS

Returns from Summer in Maine with
Several Arrangements for
Women's Chorus



Florence Parr Gere, the New York Composer, "Snapped" Off Portland, Me.

After a summer in Maine near Portland Florence Parr Gere returned to New York the middle of September. Mrs. Gere has completed a number of

new piano compositions since the close of last season, which will be published in October.

In addition to this she arranged a number of her songs for four-part women's chorus, among them "The Birth of Green" and "Dance with Tambourine." Mrs. Gere's chorus, "Mother Earth," produced successfully last season by Victor Harris with the St. Cecilia Club of New York, has sold out its first two editions, so that a third edition is now announced.

YORK CHORUSES AT CAMPS

Sing for Soldiers in Gettysburg Army
Cantonment

YORK, PA., Sept. 30.—A number of concerts have been given during the past months by the members of the Y. M. C. A. Male Chorus, Prof. Urban H. Hershey, director, at the Gettysburg infantry cantonment, for the entertainment of the members of the several regiments. So successful has the chorus been in its work that the War Council of the Y. M. C. A. is contemplating a call to the local vocalists to sing for Uncle Sam's soldiers at other encampments. Plans for a concert at Camp Meade, Admiral, Md., where the York County conscripts are located, are being considered.

Last evening the chorus appeared in another pleasing concert at Gettysburg, the program being listened to by an enthusiastic audience of soldiers. On Sept. 20, the combined Y. M. C. A. and Y. W. C. A. choruses of eighty-five members appeared in a concert at the Gettysburg camp. A group of local vocalists are now planning to give a program of music at the Gettysburg army cantonment during the second week of October. The party will consist of a vocal quartet composed of members of local choirs and a soloist, Hilda Lichtenberger, soprano of the choir of St. Paul's English Evangelical Lutheran Church. The quartet members will include Mrs. T. Byron Smith, soprano; Blanche Oberdick, alto; Paul Messerly, tenor, and William J. Fisher, basso.

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Published Every Saturday at 501 Fifth Ave., New York

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PUBLISHERS

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DELBERT L. LOOMIS, Asst. Treas.
MILTON WEIL, Treasurer
LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

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New York, October 6, 1917

POLITICS AND THE MUSICIAN

New York City is about to hold a municipal election in which musicians will probably take little or no interest. Yet the result of that election will affect the material welfare of every musician in the city.

The musician complains because he is never invited to act on civic committees, because he is not regarded in a class with prominent citizens in other professions when matters of vital municipal interest are being considered.

On the other hand the musician, totally submerged in his own individual affairs, refuses to give heed to the practical issues that are being decided for him by those who have neither sympathy nor interest in his welfare.

For example, how many musicians know where John Purroy Mitchel and William Prendergast, nominated respectively for Mayor and Controller, stand on the question of municipal music?

Do they know that under the administration of these gentlemen the annual appropriation for music in the parks of Manhattan was reduced from \$60,000 to \$17,000? Do they know that under the same administration the city of New York is paying annually, for interest alone, the vast sum of \$500,000 as the result of a bad investment in real estate intended as the site for a court house which has never been built? But for music in the parks, for the enjoyment of the masses, a paltry \$17,000 is allotted begrudgingly.

If musicians as a body were to make themselves felt in civic affairs, not only by taking an active interest in municipal elections, but by being aggressively represented at public hearings when the questions that concern their profession are discussed, perhaps the gentlemen who are now seeking re-election would regard these matters with greater consideration.

Immediately after Oct. 10 there will be a public hearing in the City Hall, at which an opportunity will be given to citizens to state their case in the matter of public music appropriations. The exact time of these meetings will be announced in the daily papers. The Musicians' Club, the Musical Protective Union, the Bohemians, the New York City branch of the New York State Music Teachers' Association and other musical organizations should be represented at those meetings. There should be delegates also from the great musical industries, representing millions of dollars of invested capital, which thrive on the patronage of the musical public. The degree with which music is fostered by the city government directly affects the welfare of every man and woman allied with these organizations. Will

they be present? Will they show Messrs. Mitchel and Prendergast that a big section of the voting public in the metropolis takes a vital, personal interest in their decisions?

CHICAGO AND GERMAN MUSIC

Last July Cleofonte Campanini said: "Art is not national—that is, belonging to any particular nation; it is international." Last week Mr. Campanini said, in the prospectus of the Chicago Opera Company, that even fair-minded Americans could not be expected to listen with equanimity to music created in the enemy country. As a result of his recantation, Chicago and the other cities to which Mr. Campanini's company ministers will get no Wagner opera from that source this season. This is in striking and unbecoming contrast to the policy of our Metropolitan, which is eliminating only such German operas as fail to draw or for which royalties must be paid to living German composers. At any other time the banishment of Wagner from the Chicago company's repertoire would hardly have awakened widespread attention or concern. Wagner was a comparatively recent enterprise of the western organization. His works never held a position of equivalent importance with the French and Italian productions (the prospectus to the contrary notwithstanding) in number or conspicuous brilliancy of representation. But now the expulsion of the greatest operatic masterpiece of all time, in official deference to the unreason of war-time prejudices calls for a moment's notice.

The ludicrous assurance that Americans cannot listen calmly to music "created in the enemy country" rings singularly hollow. Individuals unbalanced by the war to this extent are under no discernible obligation to attend performances of such music. It is not yet recorded that the patrons of the Chicago Symphony Orchestra have admonished Mr. Stock that he cannot reasonably expect them to listen this winter to the "Jupiter" Symphony, to the "Eroica," to the "Unfinished," to the violin concerto of Mendelssohn, to the "Preludes" of Liszt, to the Second Symphony of Brahms—all of them most decidedly music created in the enemy country. Is the emotional fiber of concert-goers so much tougher in Chicago than that of the opera enthusiasts?

It seems to us likely that subtler, more material considerations than the fact of outraged patriotism can be adduced in explanation of the operatic edict. Has the Chicago organization, apart from a few artists of distinction—their numbers augmented when occasion required by some "guests"—ever been able to boast of a force of Wagnerian interpreters in the sense and completeness that it could its Italian and French exponents? And have its presentations of the "Ring" and "Parsifal," of "Tristan" and "Tannhäuser," been really remunerative? We notice in our Chicago correspondence of this week the report that the Wagner operas lacked support in that city. These matters should be closely pondered. Impresarios are not addicted to idealism or pseudo-idealism when the practice involves a renunciation of dollars and cents. It would take a good deal more than quixotic patriotism to induce an astute manager to sacrifice attractions that lure the shekels into the box office.

The Chicago project, as we remarked, contrasts strongly with the announced purposes of the Metropolitan. Is not this conceivably intentional? Patriotism, at a time like this, makes a prizeable asset for self-advertisement. As Mr. Gatti has firmly resolved to maintain his Wagner repertoire intact, can not an obvious inference be drawn?

It would be interesting to arrive at the true motive of the Chicagoan move, whether it proceeds from financial reasons, from pressure exerted by influential publishing houses, or just from absurd social snobbery and preposterous provincialism. At all events, this professedly supererogatory resolve to shut the public ear to "enemy music" shows a subtle tinge of irony coming, as it does, from a city whose chief executive exercises with virtual impunity a pretty spurious brand of Americanism.

The place which singing holds in the everyday life of the soldier was made plain to those who attended the recent Song and Light Festival in Central Park and heard the men of the Twenty-third and Seventy-first Regiments sing American patriotic songs and marching songs of the regiments for the thousands gathered for the second fall festival of the New York Community Chorus.

Beyond the great work which is to be carried on in the army, navy, medical and ambulance corps camps this winter by the National Committee on Army and Navy Camp Music lies another significant field of activity, which will have an important place this year in the plans of the New York Community Chorus. That is the opportunity which the chorus work affords of teaching our language to the foreign-born citizens. Mr. Barnhart, in announcing that the chorus will this year work with all organizations that are promoting a knowledge of the language among the foreign born of our population, has indicated a patriotic phase of work in which community choruses all over the country might properly engage.

PERSONALITIES



Photo Bain News Service

John Barnes Wells as an Art Critic

John Barnes Wells, the witty young American tenor, having a little joke with himself—or is it with the artist? The caricature is an oil painting by his friend, Joseph Chandler Chase, and is supposed to represent the impression made on the artist by Mr. Wells's singing. When Mr. Chase placed the canvas before the tenor and explained its significance, Mr. Wells exclaimed, "So this is supposed to convey the impression of music, eh? Well, if you ask me, I think it would be an excellent illustration for Irvin Cobb's famous story, 'Speaking of Operations.'"

Damrosch—Mr. and Mrs. Walter Damrosch and Miss Polly Damrosch were guests of Mr. and Mrs. Andrew Carnegie at Shadowbrook, Lenox, Mass., last week.

Alcock—When Bechtel Alcock sang before the soldiers at Camp Mills last week, he won them completely by his presentation of such songs as "Mother Machree" and "Suwanee River." Someone in the audience shouted "Now let's have a Yiddish song!" Mr. Alcock was equal to the occasion and aroused a wave of applause by singing a Yiddish song as requested.

Sorrentino—Secretary Josephus Daniels has accepted an offer by Umberto Sorrentino, the young Italian tenor, to give a series of ten concerts during his coming tour, also, if this is found feasible, some performances of the opera, "The Barber of Seville," before the soldiers located at the various training camps. Secretary Daniels has written Sorrentino thanking him for his patriotic offer of service.

Herschmann—As the result of a suggestion made recently by Arthur Herschmann, the baritone, the United States Government has concluded arrangements with the Red Cross Society whereby persons in the United States may communicate with relatives in belligerent countries of Europe. This humanitarian plan enables hundreds of thousands of persons to keep in touch with relatives who would otherwise be isolated.

Tuckfield—Francis J. Tuckfield, at one time MUSICAL AMERICA's assistant Berlin representative and subsequently until the war the London representative of this publication, has joined the colors. Mr. Tuckfield, who is an Englishman, and who for the last two years had been connected with the Columbia Phonograph Company and later with the Lyraphone Company in America, as assistant manager, has now entered the intelligence department, attached to the United States General Staff, as an army interpreter with the rank of sergeant.

Fanning—New York City may not hear Cecil Fanning, the young baritone, this year, according to a story in a Victoria (Cal.) paper. "People who would go to Europe, were it not for the war, now go to New York," said Mr. Fanning. "The hotels are full of them. There are many South Americans among them, but whatever nationality they belong to, they are not the class which appreciates concert music. They crave hilarity, and the musical comedies are their mecca. There are more people in New York this winter than ever, but good music will not be advanced by their presence."

Kingston—Morgan Kingston, the English tenor, has two sons at the front in France. The younger of these, he has just heard, has been wounded. In a recent letter Mr. Kingston's son writes: "While lying in the base hospital here I heard them playing some gramophone records, among which was 'I Hear You Calling Me.' Something about the song seemed familiar to me, and I asked the nurse to find out who was singing. She came back with the answer: the singer was Morgan Kingston. Thereupon I replied that he was my father, but the nurse said 'Impossible; why he is one of our prominent singers.' I retorted: 'I don't care what he is; he's my dad!'"



THE last maker of barrel organs has gone the way of the dodo, the buffalo and the passenger pigeon. What a temptation to sentimentalize a bit on the passing of the picturesque soul who dwelt under an Elbert Hubbard sombrero, who led his frisky little brother over the cobblestones of the village, over the pavements of the metropolis, whose tawny-hided hand was the untiring invoker of "La Donna e Mobile," the "Rigoletto" and "Lucia" classics, who—but why continue when we know that it is not Dissolution, but Metamorphosis?

We have long been suspicious of the origin of certain ruddy-skinned, long-armed Chevaliers and Maestri who inhabit certain vocal studio centers, who have an astounding vitality for Donizetti, Rossini and Verdi and a vehement distaste for Wagner and even Gounod.

Is it possible that—? You say it!

Mr. Finck in Italy

Henry T. Finck and his wife were sightseeing in Italy in ante-bellum days. One day Mr. and Mrs. Finck were viewing Naples from a native vehicle, when they were disturbed to find that the driver was urging his horse to a break-neck speed. The critic shouted to the driver, only to discover that the man was in a thoroughly mellow condition. The carriage was now flying. Mr. Finck raked over his Italian vocabulary to find the equivalents for "Slow up!"

"No, no!" he shouted. "No accelerando, no affretando!" The driver nodded and whipped the horse again.

"Lento, andante sostenuto!" he pleaded. "Largo di molto, adagio ma non troppo! Più lento, Signor!"

The horse understood if the driver did not, and the Fincks alighted in safety. (H. F. P. told this one.)

Defining American Music

From Oscar H. Hawley's Article, "Problems of Band Music"

So, first let the composer have studied intelligently, then let him have something to say, then let him say it with conviction in a distinctively American way, and the result will be American music. If they want to know some pretty good American style music let them take a glance over "Hawaiian Butterfly," "Cocoanut Grove Jass," "Washington

Greys" march, "For Me and My Gal," and some dozen other pieces of that kind and—in the parlance of the day—they will get an eye full of something that approaches real American music.

We trust that Messrs. Chadwick, Hadley, Foote, Cadman, Carpenter and other distinguished composers of "real American music" will take due heed, so that they'll get a good "eye full."

Wonder, If This is True?

[From the Musical Observer]

It is not generally known that William Shakespeare (the poet, not the vocal teacher) took singing lessons in his youth. His first teacher gave him the thoracic breathing system; the second advised the abdominal breathing; the third had him hold a wedge of wood in his mouth while singing; the fourth called for the overtone method; the fifth proved that there are no registers in the voice; the sixth had him memorize the names of the small muscles of the throat and tongue; the seventh had him "focus" the tone dentally; the eighth told him the tone must be sucked as if through a straw, and the ninth was the ancestor of "voice on the breath."

Then William went home and wrote, "Methinks there is some 'method' in this madness."

Now We Know Why Mr. Wagner's Cable Address is "Carlwag"

Dear Point and Counterpoint:

I quite agree with your "A Lesson for Managers" (apropos John McCormack). But I want to correct you on one point: I presented the Cow and the Cow presented the Calf.

CHARLES L. WAGNER, Manager.
New York, Sept. 21, 1917.

Confessions of An Interviewer (Continued)

As the Interview Was Printed: "I cannot emphasize sufficiently," said the noted baritone, "the vital importance of clear diction in singing. Each syllable must be articulated distinctly; every word must be colored by the emotion or mood reflected by the music. There is no reason why English should not be as singable as Italian or French; it is simply the carelessness of the English-singing artist."

As the Interview Really Was: "As I wuz sayin'," I taker whole lotter time

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wit' the woids of my songs. There's the trouble, yer know; most singers don't pay no 'tention to the text—but I do. Yer might mention that in yer arteekul. It'll show that I'm a mahn who pays 'tention to sech things."

(Ida Husted Harper in Judge)

Sir Rabindranath Tagore has published a touching poem entitled, "Where Is the Market for You, My Song?" They are troubled with overproduction in India also, it seems.

No, Miss Harper, it seems more as if Sir R. T. were entering the patriotic song field.

CANTUS FIRMUS.

Community Chorus at Birmingham Has Aid of Orchestra

BIRMINGHAM, ALA., Sept. 26.—The first indoor Jefferson County Community sing was held in the Bijou Theater, Sept. 23. Under the direction of Robert Law-

as long as American managers will be able to buy at Ditson's the piano score of a new French or German operetta for fifty cents and have it instrumented by their orchestra leader for nine musicians, there is little hope of seeing good, original English operas in this country or encouragement to native composers.

We often have to go abroad for our news and we are indebted to a London musical journal for the information that New York church-goers are waxing indignant over the introduction of Wagner's music into the church service. . . . Wagner's music is now largely used not only in the services of the Roman Catholic and Protestant churches of Europe, but also in the more austere services of the Church of England and even at the meetings of English dissenting bodies. The wedding music from "Lohengrin" is in many English churches, taking the place of Mendelssohn's famous wedding march, and the chorale from "Meistersinger" and selections from "Tannhäuser" and other Wagner operas are being freely used in both high and low churches in England.

The wonderful young pianist, Eugen d'Albert, is receiving the highest praise in various musical papers. . . . He has already many engagements for the coming season; he will play at Cologne, Mayence, Karlsruhe and other cities.

ence, this concert, the sixteenth, was perhaps the most enjoyable of the series. Besides the patriotic numbers, "America," "The Star-Spangled Banner" and a new setting of words, "God Save Our Men" to the tune of "America," the Philharmonic Orchestra, under its conductor, Philip Memoli, played the "Stradella" Overture, Moszkowski's "Spanish Dances" and Dvorak's "Humoreske," and H. J. Posner, baritone, offered a solo.

GALLI-CURCI THRILLS SYRACUSE AUDIENCE

Soprano, Assisted by Charles Courboin, Scores Success—Sittig Trio in Good Concert

SYRACUSE, N. Y., Sept. 30.—The opening concert of the season began brilliantly with a song recital by Galli-Curci, assisted by Charles Courboin, organist; Manuel Berenguer, flautist, and Homer Samuels, pianist, on Monday evening, under the auspices of the Baptist Church Society Recital Commission, in the church auditorium.

There was an audience that taxed the capacity of the hall and there was much enthusiasm manifested, especially after Galli-Curci's singing of the Bell Song from "Lakmé." Although evidently suffering from a cold, the artist responded to several encores. Among her songs Grieg's "Sunshine Song" gave the greatest pleasure. Homer Samuels, the accompanist, played excellently.

Charles Courboin, organist of the church, opening the program with "Sonata Cromatica," by Pirollo Yon, played in a masterful manner.

At a meeting of the Board of Directors of the Community Chorus last evening it was decided to continue the rehearsals this season under a local leader to be chosen by a committee appointed by the chairman, Mr. Giles Stilwell. Cards had been sent out previously to former members and the response warranted this decision of the board.

The Sittig Trio, Margaret Sittig, violinist; Edgar Sittig, cellist, and Frederick V. Sittig, pianist, gave a recital Thursday evening in Apollo Hall, which included solos and ensemble numbers.

Alice Neilsen in "Kitty Darlin'," the music by Friml, scored a big success Wednesday evening. L. V. K.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Patti Asks That a Cage of Nightingales Be Placed on Her Grave—Gerster to Receive \$800 Nightly at Scala—Wagner in Churches Shocks New Yorkers

MUSIC AND DRAMA, the leading musical periodical of its time, edited by John C. Freund, contained the following news in its issue of Oct. 7, 1882:

Mlle. Juch, who was said to have thrown up her engagement with Mapleson, is on her way to this country to serve once more under the Colonel's banners.

Gustave and Charles Frohman have now in their employ 133 colored minstrels. The consolidated organization, now meeting with great success in the West, is shortly to appear in New York.

According to the *Gil Blas*, Adelina Patti has inserted a singular clause in her will. She wishes a cage full of nightingales to be placed on her tomb.

If all the divas adopt this custom, what an aviary a cemetery will be. Who will select the mocking birds?

Mme. Gerster has been engaged to sing at the Scala Theater, Milan, for \$800 per night.

Scenes from the third act of "Parsifal" and Gounod's "Redemption" will be given at the concerts of the Brooklyn Philharmonic Society.

Russians have their national opera house in St. Petersburg and their composer, Glinka, who writes opera to librettos in their native language. Hungarians have a splendid edifice in Pesth, exclusively for Hungarian opera, so have Bohemians in Prague and Norwegians in Christiania, but Americans have, so far, neither an American opera house nor American opera writers. And

"National School Needed to Raise Teaching Standards in This Country"

Some Practical Suggestions for the Proposed Central Conservatory—Says Standardization Would Improve Conditions, as in England, France and Hungary—Famous Masters at a Nominal Fee—Would Present Theory in Unacademic Form

By EDWARD KILENYI

EVEN a casual observer of musical life in the United States must be impressed with the rapid growth and spread in this country of a lively interest in musical education. Instances are ready at every hand. We see it in the community chorus movement, in the generous support given by private citizens and by the press to high class concerts for the people, in the serious consideration given by the military authorities to musical training among the troops, and in a hundred equally promising ways. Community festivals, lectures, recitals, orchestral concerts in increasing numbers throughout the land are bringing the public into closer touch with music and promoting a general understanding and practice of the art. Children in the primary schools are receiving vocal and instrumental instruction and are being taught to sing in masses. Colleges, universities and other educational institutions are laying increasing emphasis on the musical features of their curricula.

In view of this tendency American musicians of authority have begun lately to realize the need of a national musical institution, a sort of American National University of Music, which would be a center of musical education in the United States. The ideal is not a conservatory subsidized by the government or endowed by private capital, but a really representative institution, supported by States, counties, cities and smaller communities by means of scholarships and fellowships granted to local talent. It is a big idea and an excellent one. Such

an institution would be more representative, more powerful in its influence and more in accord with the democratic spirit of this country than any other that might be devised.

In America there have always been plenty of private individuals willing to contribute generously toward the promotion of concerts and other musical affairs and toward the endowment of educational institutions. But while the great value of such contributions in the advancement of musical culture cannot be gainsaid, it is not the best nor the most desirable way. "More and more clearly," says Dermot Darby, "the evolution of society is demonstrating that art and government and industry to be true and to be right must rest on the broadest foundation, the will and desire and genius of the people."

And if an institution for musical education in the United States can be established on such a foundation it will inevitably exercise a great and wholesome influence. We know how great is the influence exercised by the Paris Conservatoire, for instance, or the National Academy at Buda-Pesth in the musical life of France and Hungary, and indirectly on the musical life of the world. These two great institutions are entirely supported by the governments. A conservatory supported by the government of the United States would be a good thing, but it is questionable whether it would be the best thing. For, after all, it seems more logical to get support from below than above.

Need for a Standard

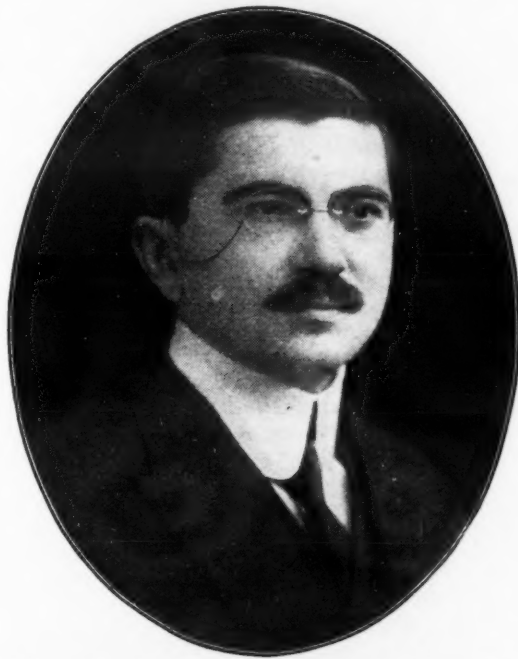
In any case there is need of an institution which will set a recognized standard for musical education in this country. The need of it ought to be obvious. One is perhaps apt to shy at the term "standard"; one sees vision of talent and genius bound in the shackles of academic convention; one is affrighted by the thought of a desolating uniformity.

But we must remember that every school of music, no matter how small, has its own standard and its own convention; every individual music teacher has his. A general standard would hamper genius no more than an individual one does, while it would be a great service to the average musician or teacher and to the average profession as a whole. We find an interesting and suggestive analogy in the history of medical education in America.

At present a musical degree or diploma in this country may mean much or it may mean nothing. This is hard on teachers, and hard on parents who have to choose teachers for their children, and hard on aspiring music students who are seeking properly qualified

instructors. In Great Britain a teacher at Land's End or at John o' Groat may by examination obtain a diploma from the Royal College of Music or the Royal Academy of Music in London and thus be able to present as authoritative credentials as if he had attended those institutions in person.

But what about the teacher who has been educated at John Smith's Conservatory at Squeehank? John Smith may be



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an honest and estimable person, but he may be a prophet without honor in his own home town and is almost certain to be so in towns which know him not. His diploma may be absolutely correct in certifying his pupil as a qualified teacher or executive musician, but it will not travel very far. But John Smith and his pupils would be greatly helped by a national institution which would set a standard curriculum and conduct examinations leading to a diploma. And conversely the John Smiths who are neither honest nor estimable would find business increasingly poor.

Short-Cut for Ambitious

The practical advantages of such a system has recently been demonstrated at one of our most famous and highly rated music schools. Here the department of musical theory covers the whole subject in a six-year course. Even those who devote their whole attention to this subject are not allowed to escape from

the rigidly enforced plans of the class instruction of the school. Thus it happened that an ambitious and busy student rebelled against the idea of undergoing a six years' training because he was convinced that he could finish it in considerably less time than that.

So he took up a course with a private teacher, finished it in his four and a half months' vacation and offered his work for credit for a whole year course. The credit and permission to enter the next higher class was granted, and thus he saved a year. And this task was not in the least difficult. For the course he finished in such a short time is presented in the school in thirty-two class lessons and naturally he had no difficulty in covering the same material in about the same number of private lessons. The possibility of doing the same sort of thing would be welcome to many students, especially to those who are already efficient professionals.

Cites Hungarian Academy

As a further illustration I would cite the case of a high class musical school, which, under the supervision and moral support of the Hungarian National Academy of Music in Buda-Pesth, prepares music students for the very rigorous examinations of this institution. It also takes the place of the best semi-private school, since the Academy, because of its exacting requirements and because of the fact that it furnishes instruction by world-famous masters at a nominal fee, can accommodate only a limited number of pupils of unquestioned talent. This "preparatory" school at the same time offers the most serious opportunities for amateurs, since the government cannot well afford to take care of these.

It is interesting to know that, after the example of this official preparatory school, all the other conservatories advertise "preparation for entrance examination of the Academy" and that they try to live up to their promises by employing graduates of the Academy and by following closely the same teaching plan. It is obvious that a similar system carried out here properly on an elaborate scale would eliminate many an evil from the unsettled state of musical education in the United States.

If one has mixed largely with professional students and listened to their tales of woe one would realize how lamentably many institutions fail to give their students the sort of instruction and guidance they need and expect, and one would gather some suggestions which a national musical institution might with advantage seriously consider.

Making Compasses

For example, there is the department devoted to instruction in the "theory of music." The main trouble with this department in our established institutions is that it is considered and handled as a theoretical subject. "Would a carpenter who imparts the secrets of his trade-craft to his apprentice call himself a theoretician? Still a harmony teacher is called a theoretician," argues Arnold Schönberg, the ultra-modern composer and author of a most thorough, brilliant and up-to-date textbook on harmony. In this book he emphasizes the fact that the only proper method of teaching harmony

[Continued on page 23]

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"Indeed if one desires a standard by which to measure Mr. Willeke's art it must be sought in the playing of Fritz Kreisler."—Chicago Tribune.

"National School Needed to Raise Teaching Standards in This Country"

[Continued from page 22]

is that which will make the student a practical composer of music, or which will make him thoroughly acquainted practically with every detail and secret of the art of music in its making.

Now, every conservatory offers some kind of a theoretical course. But there are very few where students study it with true conviction; because, as most of them truly claim, the subject is presented in such a way that they find it "thoroughly uninteresting and dry." This unfortunate effect is largely due to the unwillingness of teachers to discuss anything that does not strictly belong to the class lesson.

This uninterestingly academic way, coupled with incompetence, resulting from the lack of a special training to teach "theoretical" subjects properly, is responsible for the ignorance of general musical matters to be met with in so many musicians. Much could be said in this connection. But the mere fact that the vast material of every phase of this subject is treated and finished in a limited number of class lessons, and that it is in the hands of teachers who in most cases teach it by necessity, without conviction and due preparation is sufficiently eloquent.

Here reference should be made to the general lack of sincere consideration for the needs of the students. This oversight is apparent not only in the small number of lessons (twenty to thirty-two in a school year), but mainly in the inconvenient arrangement of hours, showing little respect for the individual convenience of the students. Numerous parallel classes would eliminate this evil. And the problem of covering the necessarily increased number of class instructions, broadly speaking, would suggest and necessitate the engagement of instructors with yearly salaries and with arrangements that would not make the compensation of the instructors dependent upon the number of lessons given in the school.

Giving Practical Help

Speaking about "theory," one should carefully consider the musical needs of students—needs that fall outside of class lessons, things that students ought to know and want to be familiar with. Besides offering informal lectures on musical events of the day, students should be given opportunity to ask as many questions regarding musical matters as they wish to have answered by their teachers. By no means should a teacher dismiss an anxious or curious student with the stereotyped answer: "This does not belong to the lesson."

In fact, every student should have a time assigned to him in which he could consult a teacher, whose position, indeed, should be that of an official adviser. Thus the student may obtain information regarding other than musical matters, information that would help to find his way on entering the "business-life" of a musician. But please! Do not let him come out of a school absolutely ignorant of the nature of the difficulties he must encounter after he has finished his hard work at the school. Above all, do not let him build castles in the air concerning the amount of money his knowledge and skill are likely to be worth in the musical market.

Students, capable by hard work of making a good living, come out of the

conservatories yearly by the hundred, absolutely ignorant of their professional prospects and deluded with rosy visions of fat incomes easily acquired. These should be fully informed on such matters beforehand by musicians with practical knowledge and experience of the situation.

Needs of the Average Man

The real genius is able to take care of himself. In any case, there is always somebody who takes a close interest in his career. It is the average good prospective musician who needs looking after. The profession of music is a business with many ramifications and many little secrets, and the novice is severely handicapped if he does not know the ropes.

With little effort a music student can be and ought to be taught during the long years of his musical education just what he can find in his professional life and just how he should look for it.

There are so many simple and yet generally ignored ways in which students might be benefited and helped to appreciate and practical knowledge. Imagine, for example, how much benefit students could derive from the privilege of attending rehearsals of the Kneisels or of the Flonzaleys. Or what would be more profitable to students of orchestration than to frequent the rehearsals of a symphonic orchestra?

Apropos of orchestras. It is seldom that we can find a school orchestra of real efficiency. The lack of this is due to the impractical way of training. While schools are anxious to make a "show-off" with a good orchestral performance, through the special preparing of a special program, students are deprived of the possibility of becoming acquainted with a large repertory. It is also advisable to make every orchestral student play first instrument. That is, every instrumentalist should know how to lead a group of his own instruments.

Orchestral Training

Moreover, every player should have a taste of what conducting really is by conducting the orchestra, occasionally at least, and so learning by experience what a good orchestra player is expected to do. By learning their respective parts before the rehearsal, they can devote their whole attention to listening to the practical advice of the conductor-teacher and to familiarizing themselves with a large repertory. And by all means! Do not educate into them any contempt for small orchestras. On the contrary, make them play and practise in combinations of five to ten-piece orchestras and make them learn how to help themselves in making up for missing instruments.

In these small combinations also the piano-student will get a good opportunity to become a practical musician and to learn the secrets of an orchestra-pianist and ensemble player. Let the students go through a large and mixed program; let them play popular numbers as well as classical music. And all the music should be played in full-size orchestras as well as in small bands. The advantage of practising and getting acquainted with a large repertory played in small combinations cannot be over-emphasized and it is worthy of a more detailed discussion. The surprise and admiration of great conductors for the charming and beautiful effects of the playing of some excellent "miniature" orchestras (four to twelve men) quite obviously points out the necessity of cultivating this modern way of music-making.

Insist on Musicianship

The spirit of sincere and strong effort to make every student a "good musician" should pervade every lesson and lecture within the wall of this contemplated national conservatory. From this institution no musically illiterate graduate should be turned loose, though he may have a brilliant or perfect instrumental technique. Singers and instrumentalists should be good all-around musicians before they begin their careers outside the walls of the school.

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The idea of visiting artists and teachers cannot be too highly recommended. It can best be realized by raising the school to such a high standard that any artist would consider it an honor to receive an invitation for an informal lecture-recital followed by a general discussion. Imagine the inspiration students would receive from an informal lecture-recital by artists like Kreisler, Hofmann, Casals, with whom the students could come in personal touch, if only for a short hour! Artists have already proved their willingness to accept such invitations. To carry out this idea would mean a broader musical education in the respective departments, inasmuch as it would offer the student a possibility of getting acquainted with different systems and various methods.

Similar courses already have been given and are offered by some institutions. The trouble with these, however, is the prohibitively high fee, which distinguishes the course only in name from individually paid private lessons. Similar possibilities have been offered by a Western conservatory during summer months. The idea of affording opportunities for serious study during vacation time is very practical. Only those who have been in touch with music teachers anxious to study in their vacation know how a regular summer course at a contemplated national conservatory could affect the musical welfare of many of them.

But every phase in these suggested plans requires more detailed discussion. No doubt such discussion will be forth-

coming and presumably will receive due attention from the proposed Board of Directors. They are men of scholarship, experience and broad views—and of high accomplishments—and must appreciate the desirability of getting the point of view of men, who, like myself, are actively engaged in the hard work of turning students into teachers and inefficient teachers into efficient ones.

Grainger Gets Leave to Go on Six Months' Tour for Red Cross

Percy Grainger of the Fifteenth Coast Artillery Band has been granted a six-months' furlough by the War Department to make a tour in aid of the Red Cross. The noted pianist will appear in all of the larger cities from coast to coast, beginning in Bangor, Me., on Sept. 29. Mr. Grainger, who is an Australian by birth, but an American by adoption, joined the army as an oboist last June as a second class musician at \$36 a month. The Red Cross expects to realize at least \$40,000 by the tour.

Joseph Bonnet, the eminent French organist, opened his second American season at Williams College on Friday evening, Sept. 21. The recital was given in aid of the Red Cross and was extraordinarily successful. Mr. Bonnet is to make an extended tour of the country, in all probability visiting the Pacific Coast and the Northwest in addition to giving a series of recitals in New York and Boston.

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NEW DAY DAWNS FOR ITALY'S MUSIC

Popularity of Older Type of Operatic Entertainments Is Gradually Waning—Symptoms of Approaching Metamorphoses—What the Augusteo Concerts Are Accomplishing—Aspirations and Equipment of the New National School of Young Symphonists

Bureau of Musical America,
13 Via Basilicata,
Rome, Aug. 30, 1917.

STRONG symptoms of an imminent and magnificent musical resurrection are now perceptible in Italy. This nation was the leader in Europe in the sixteenth, seventeenth and eighteenth centuries, and lost its artistic supremacy—one of its most glorious titles—in the nineteenth century. This renaissance movement dates back but a few years. It is, therefore, not surprising that it should be unknown in other countries, where things even more serious were not known—namely, that Italy had become a great, united nation, compact, tense with an irresistible will to live, as she has so gloriously proved since May, 1915. But it is necessary that foreigners should hear of the material and moral manifestations of our country's new life. And we young musicians, whose mission it is to prepare a way for our national art, who are therefore accustomed to stare obstinately into the future, and to fight daily against the greatest Latin fault, which is an extreme tendency to feed upon the past—we must make our present effort known to our noble American ally.

Old Operas Given Less Often

The present musical situation of Italy is very complicated. Its evolution has

been so rapid during these last few years that a certain fraction of the country—the oldest—finds it impossible to keep pace with the young element, and sharp conflicts often ensue, in which the violence of temperament and language of our race find ready expression. Nevertheless, a realistic and unprejudiced observer can easily discern the characteristics that stand out of this chaos.

Firstly, it is to be noticed that the only musical form that Italy cared about during the nineteenth century, the drama, has reached its climax. Indeed, the enormous popularity of certain Verdi operas and others remains intact among the Italian people, and parts of these operas constitute a kind of folklore for them. But it is to be noted that there are less and less of these popular dramas each year. Moreover, the Puccini-Mascagni-Leoncavallo triumvirate, to-day somewhat old, seems not to have, as yet, found any successors. I, for one, find this very natural, as I am convinced that the musical drama is now irretrievably decadent, after three years of autocracy. New theatrical forms will follow the old, sung drama. Probably action will prevail over speech. On the other hand, the huge fortunes of the cinematograph and the great diffusion of the music hall unquestionably have great surprises in store for us, insofar as popular arts are concerned. That is why, observing the weariness and the satiety which seem to detach the better class in Italy more and more from the old dramatic music, and are gradually reach-

ing the masses, I see therein strong symptoms of an approaching transformation in the musical field which for one century seemed peculiar to the Italian musical spirit, the historic or "oeriste" melodrama.

The Augusteo Concerts

Still another important symptom indicating the musical regeneration is the growing favor with which the Italian public receives "pure" music, that is, symphonic music and chamber music. Twenty years ago there were no concert societies to speak of in Italy, and now we have over forty of them. Almost all these societies are grouped, since 1914, into a federation, with headquarters at Bologna. Rome, since 1908, has its own symphonic concerts, which are of the highest order—the Augusteo, the realization of which we owe to the patient and enlightened efforts of the Count San Martino de Valperga, president of the Royal Academy of Santa Cecilia. The Augusteo gives about thirty Sunday concerts, from November till April, under the leadership of B. Molinari, its usual conductor, or of such famous foreign conductors as Strauss, Mahler, Mengelberg, Weingartner, Chevillard, Walter, Von Schuck, Debussy, Balling, Safonoff, d'Indy, Nedbal, Beecham, Rhené-Bâton, etc. The orchestra, which is admirable, is composed of 100 musicians. Each concert has twelve rehearsals. The Augusteo receives a yearly subsidy from the city of Rome, the State and the court of over 100,000 francs. If one considers

that in Paris, for instance, the Colonne or Lamoureux concerts only receive 15,000 francs each for the season, and that, on the other hand, each concert only has three rehearsals, one must agree that the Roman institution is not at a disadvantage.

The Augusteo concerts have deeply influenced the taste of the Roman public. There was performed the whole classical symphonic repertoire, also modern and ultra-modern works, of all schools or tendencies. And it is really comforting to note that, in spite of the great difficulties created by this war, the Augusteo has for three years been able to keep up its activities quite normally. This is certainly a striking proof of deep civic serenity and of high intellectual education.

The Young Symphonists

But the most remarkable feature of recent years is the school of young symphonists, which, though quite new, is very significant and has a technic equal to that of the most advanced schools of Europe. It was of this school that Pierre Lalo recently wrote: "A generation of young symphonists is at the present time rising to the surface in Italy; not theatrical musicians, who seek gross effects, but real musicians, well acquainted with all the resources of their art and capable of restoring to Italy its wealth and its glory of former times."

Indeed, the new Italian musicians are familiar with all the latest French, Russian, German, Austrian and Hungarian tonal acquisitions. Starting from the principle that technical finds must be international property, they made use of the elements of these varied schools that seemed best fitted for the constitution of their own language, and to this they added their personal discoveries.

Thus it is that a new musical movement is beginning to make itself felt, in the works, little known as yet, of Pizzetti, Malipiero, Castelnuovo, de Sabata, Farranti, Tommasini, of the writer of these lines and many others, a movement that differs at the same time from the French impressionism, the "Stravinskian" primitivity, the brutality of Strauss, the scientific coldness of Schönberg and the daring, autonomous Hungarian fantasy. Beyond the use of the most modern methods (methods which many would like to see tabooed, probably thinking that Italian art has found its final formula in "La donna è mobile" or "Santa Lucia"), there is a growing tendency toward simplicity, architectural sobriety, sturdiness and firmness of line, familiar vivacity, toward curious sensuality constantly on the *qui vive*. These qualities, which are the classical ones of the Italian spirit, will, when once more brought back to their full fruition in our art, distinguish the new Italian music from its glorious older sisters of Europe.

Such is the ideal toward which aspire the efforts of the young group who this year founded in Rome the "Società Italiana di Musica Moderna," referred to in *MUSICAL AMERICA* last spring as the "Società Nazionale di Musica."

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Washington (Pa.) Tenor Appointed Chorus Leader at Georgia Camp

WASHINGTON, PA., Sept. 30.—William J. Carson, well-known local tenor, has given up his musical activities here to enlist as a private in the "Fighting Tenth" Pennsylvania Regiment. While the regiment was in camp nearby he continued his duties as soloist in the First Presbyterian Church, singing in uniform, except one Sunday, when he sang at a regimental sacred concert at Greensburg, Pa. Mr. Carson has been chosen as chorus leader at Camp Hancock, Augusta, Ga., where the Tenth Regiment is now in training.

Artists Give Many Joint Recitals for Men in Camps

During the months of August and September Siegfried Philip, the Danish baritone, and Gertrude Graves, soprano, with Mrs. Pickering at the piano, have been giving concerts in the camps for our soldiers as often as three times weekly. They have appeared at Camp Dix at Wrightstown, N. J., Camp Upton at Yaphank, L. I., and several others. Mr. Philip has also been making recordings of Danish folk-songs and ballads for the Victor company.

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Paris Opéra to Produce an English Opera for the First Time in Its History—Maria Labia, Long Suspected of Being a Spy, Is Freed—Manchester to Take London's Place as England's Music Center—Mascagni's Fellow-Citizens in Livorno Hear Composer's "Lodoletta" for the First Time and Evidently Like It—Puccini's "Swallow" the Novelty in Greater Demand in Italy—English Public Sick to Death of Hackneyed Orchestral Works—New Opera Public Created in London Since Beginning of the War.

FOR the first time in its history the Paris Opéra will frame a performance of an English opera toward the end of this month, when Raymond Roze's "Joan of Arc" will be given in aid of the Franco-British Red Cross funds.

Marthe Chenal, who is to join the Chicago Opera Company later, and Paul Franz, the tenor, will head the cast. Jean Noté, the baritone, who spent a half-season at the Metropolitan one year, and Mlle. Lepeyrette, the contralto, will also have rôles.

The composer, a son of Marie Roze, the opera singer, directed a special season of opera in English at Covent Garden three or four years ago, when he made his "Joan of Arc" a special feature of the répertoire.

WORD comes from Italy that Maria Labia has been released from the imprisonment to which she was committed soon after Italy got into the war. The soprano was suspected by the Italian authorities of acting as a spy in the service of the Germans, but she has now succeeded in proving her complete innocence of the charges made against her.

That she should have been an object of suspicion may be largely due to the fact that Mme. Labia has sung more in Germany and Austria than in her own country. She first came into prominence as a leading member of the Berlin Komische Oper, where she made a special success—perhaps the greatest of her career—as Marta in d'Albert's "Tiefenland," singing the rôle forty times in one season. Since returning to Europe from her one season at the Manhattan she has filled more engagements in Austria than in Germany.

THAT Manchester is destined to become the hub of England's musical life in the not far distant future is becoming more and more evident to the London *Daily Telegraph's* music critic. "Provincial London," to quote his words, "with its circumscribed views and narrow enthusiasm (if any), and strong prejudice in favor of the wrong thing, will be relegated to a back position."

Manchester's musical program for the coming season strikes him as uncommonly significant. He is particularly impressed by the new series of promenade concerts recently begun there under Sir Thomas Beecham's general direction, and with Sir Thomas himself and Sir Frederick Cowen, Eugene Goossens, Landon Ronald and Percy Pitt as conductors, while the soloists are "among the best we have." Among the novelties scheduled for performance is Eugene Goossens's "Tam o' Shanter" and an arrangement for orchestra by the same composer of Debussy's familiar "Clair de Lune."

Then there are to be fifteen Brand Lane Concerts during the season, at eleven of which the Hallé Orchestra will play. At one Elgar's "Dream of Gerontius" will be sung, with Muriel Foster and Gervase Elwes singing the rôles they have made so peculiarly their own that they have come to be regarded as the interpreters of supreme authority. Other soloists engaged for the concerts are Pauline Donalda, the Canadian soprano; Margarita d'Alvarez, the Peruvian contralto; the Australian Elsa Stralia, the English Agnes Nicholls and the American Felice Lyne, besides Clara Butt, who is to sing at the end of the concerts. Finally, Manchester is to have a pro-

longed opera season about Christmas time.

Mme. d'Alvarez seems to have justified the high hopes Oscar Hammerstein held for her, but not in the field he had in mind. Neither at his Manhattan Opera

mer and will probably sing at the Metropolitan when the Mascagni novelty is given there. A choir of boys' voices brought from Pisa made the "Serenade to Lodoletta" in the first act one of the most telling numbers in the opera.



—Photo from Pictorial Press, N. Y.

CHOIR OF ALSATIAN BOYS SINGING THE "MARSEILLAISE" WITH A FRENCH OFFICER CONDUCTING

France celebrated the third anniversary of her re-conquest of part of Alsace by holding a picturesque fête at a central point in the occupied territory of the province. Alsatian children received gifts from the military authorities and passed in review before the French officers present. The singing of the "Marseillaise" by a boy choir, led by a French officer, was one of the most stirring features of the celebration.

House nor his London Opera House, nor yet the Boston Opera House, did she make a success by any means so distinctive as the acclaim she has won in London as a concert singer.

PIETRO MASCAGNI's fellow-townsmen in Livorno recently had their first opportunity of hearing the composer's latest opera, "Lodoletta," when this musical version of Ouida's "Two Little Wooden Shoes" was produced at the Politeama in their city. All Livorno turned out in full force, the *Corriere dei Teatri* reports, and the reception accorded the work was evidently of a sufficiently tempestuous enthusiasm to gratify the appetite of the most applause-hungry composer.

The name part was sung by Bianca Bellincioni-Stagno, the daughter of Gemma Bellincioni, while Maria Avezza had the rôle of *La Pazza*. The outstanding individual success seems to have fallen to the lot of Beniamino Gigli, who in the leading rôle had the part Enrico Caruso sang in Buenos Ayres this sum-

MORE in demand than "Lodoletta" in Italy's opera world is "La Rondine." Mascagni's "Little Lark" is being taken up more rapidly, it is true, than has been the rule with the composer's new works for some years past, but Puccini's "Swallow" bids fair to have tasted the hospitality of every opera house in Italy of either first or second rank by the time this music year is out.

Genoa now announces the new Puccini opera as the novelty of the autumn season at the Politeama, to stand out against the repertoire background of "Manon," "Aida," "Carmen," "Faust," "La Gioconda" and Giordano's "Andrea Chenier." The company engaged includes the tenors Tito Schipa and Pertile, the sopranos Ester Mazzoleni and Ernestina Poli-Randaccio, the contralto Gabrielle Besanzoni, the baritone Enrico Pignataro and Enrico Vannuccini, basso.

AN English cathedral organist recently received this inquiry:

"A line to say my daughter has been singing for some time past, and now I want her finished off. Could you undertake this?"

Instead of requesting a church organist to turn executioner, why didn't the fond parent simply arrange to have his daughter give a recital and leave it to the critics to finish her off?

SIR THOMAS BEECHAM'S recent assertion that one reason for the rising popularity of opera at the expense of orchestra concerts is the fact that the public knows the symphonic masterpieces backwards and is sick to death of them, has caused discussion in the English

musical world. A writer in *Musical Opinion* declares that for his part he has "no further interest in the most threadbare of the stock orchestra pieces until they are brought up to date by being played backwards, or have been given a long, long rest."

He thinks he is but one of many musicians whose interest in orchestral concerts has been almost killed by the insistence on a handful of classics and a batch of popular modern works. He parts company with Sir Thomas, however, when that distinguished millionaire-conductor contends that there is no other orchestral music sufficiently attractive to take the place of the hackneyed masterpieces and retain the public's interest in orchestra concerts—"no orchestral music of any importance having been produced in Europe during the past seven or eight years." The writer quoted maintains that even among the older works there are a fair number of attractive compositions that rarely get a hearing, while "Beethoven and Wagner are played to

death," and that the source of the trouble lies in lack of enterprise on the part of conductors and orchestras.

As for opera, although there has been no season at Covent Garden since the summer of 1914, practically a new opera public has been created in London since the beginning of the war, thanks largely to the Beecham campaigns of giving this form of entertainment at reasonable prices, with capable singers and orchestra, and without the social trappings that had made it so largely a thing apart, as far as London was concerned.

LONDON has a very ardent admirer of Ferruccio Busoni, the pianist and the composer, in Francesco Berger, who thinks that cosmopolitan musician is, as a composer, ahead of his time. Now he follows up an exhaustive "appreciation" of Busoni by acquainting the *Monthly Musical Record* with some interesting

[Continued on page 26]

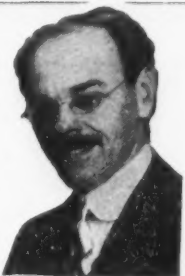
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ECHOES OF MUSIC ABROAD

[Continued from page 25]

data regarding the pianist's mother, herself an excellent pianist, who was her son's first musical inspiration.

In earlier days Trieste was a music center of considerable importance and could boast two distinguished pianoforte teachers of equal eminence in Lafont and Carl Lickl. This was away back in the period between the years 1848 and 1853. Lafont reckoned among his pupils a young girl named Anna Weiss, who was accounted the finest pianist in Trieste at the time, and she it was that became the mother of Ferruccio Busoni. Another Lafont pupil at that time was Alberto Randegger, who afterwards became prominent in London's music world, while Lickl had produced Alfredo Jaell, already of wide renown throughout Europe. Francesco Berger was then studying with Lickl and at the same time he and the future mother of Busoni became friends. Of her he writes:

"Anna Weiss, with her German name, was an Italian, born in Trieste. I knew her well, and admired her greatly. She

was my senior by several years, an elegant young girl and a fine pianist—accounted the finest player in that city at the time. At what period she married, and when she migrated to Florence, I do not know, but it must have been after I had left Trieste for Leipzig."

Mr. Berger holds that the fact that Leschetizky did not think highly of Italian pianists is of little account. He points out that Italy can boast of having produced a Clementi, an Andreoli, a Martucci, a Sgambati, and several other pianists who have shed luster upon their country's musical history—"not a negligible array of names."

THE new recital season in London was opened last Saturday by Clara Butt, who is so potent a drawing-card that she can take Albert Hall without fear of facing rows and rows of empty benches. Adela Verne was the contralto's assisting artist, and Harold Craxton, so long associated with Mme. Butt, was once more the accompanist.

J. L. H.

"Discouraging Mediocrity Just as Important as Encouraging Talent"

Such is the Pedagogical Motto of L. S. Samoiloff, Russian Baritone—Difficulty of Convincing Misguided Aspirants of the Real Facts—Contraltos Who Yearn to Be Sopranos and Tenors with Potential Bass Voices

LAZAR S. SAMOILOFF, the Russian baritone and vocal instructor, has hit upon a method of aiding students which he considers unique. To a MUSICAL AMERICA representative he said recently:

"I have been arranging a large number of concerts for charitable institutions, as you know, giving free concerts for the poor, and also concerts in the public schools. Only ten cents admission is charged despite the fact that artists of wide reputation participate. I am, in addition, teaching three pupils at half my regular rate, and two entirely free, because they are poor, and possess exceptional talent. Moreover, a friend of mine is giving these two pupils fifteen dollars a week, so that they may study without having to work at a job during the day. You probably think that this is my way of helping students and that there is nothing unique about it. This is not what I mean by my special method of giving aid. Let me explain it:

"The first principle of my teaching is never to encourage people to study, if I am in doubt as to the outcome of their hard work. I never want a pupil to come to me and say: 'You were wrong to encourage me.' Furthermore, I make it a rule to say to every newcomer to my studio: 'If you do not see great progress in your voice in the first term of lessons, I will be glad to return you your money.' To date I have never had occasion to promise to make good, because I only accept pupils with possibilities. To continue: This is my method of helping those who should be helped.

"I advertise each year in a daily paper, spending about a hundred dollars, for the purpose of finding singers who wish to have their voices tried by me, en-

tirely gratis. I tell them the truth about their voices, refusing to train a voice that has no possibilities. During this period I hear so many voiceless singers! People



Lazar S. Samoiloff, Russian Baritone and Vocal Instructor, of New York

without any vocal material at all, whom it would take a year to develop and render normal. Throaty tenors who possess questionable basses, contraltos screaming their lungs out in an attempt to become sopranos—all these I hear and discourage. The contralto tries to sing soprano because sopranos make more money—so she was told by a producer of vaudeville acts on Broadway who is teaching her singing and acting, and will



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arrange her engagements. This class of pupils is the black spot on the conscience of the singing teacher, and they multiply under the care of teachers indifferent to the fate of the pupil.

Discouraging the Misguided

"Pupils frequently tell me that they do not believe me when I tell them that they have no voice for a career and *vice versa*. We are subjected to this because of the unscrupulous teachers who are to be found in every branch of activity.

"To correct the wrong done by this class of teachers I spend time and money. In spite of the fact that I have never made an artist of anyone who came to me through this daily newspaper advertising, I do it and will do it again this year. It seems to me that a conscientious teacher can do nothing better for his calling than to discourage misguided aspirants, with the same intensity that he encourages talent."

Uncommonly Fine Program Well Played by Strand Orchestra

Grieg's second "Peer Gynt" Suite, the "Hymn to the Sun" from "Iris," two

movements of Schumann's "Spring" Symphony and the "Freischütz" Overture made up the past week's symphonic program at the Strand Theater. Mr. Ariani pleased his hearers especially with his very spirited performances of the Mascagni and Weber music. The theater was, as before, very crowded and from the attitude of the listeners there can be no question of the signal musical usefulness of these concerts. The playing of the orchestra, though not as finished as it might be, shows, nevertheless, improvement over a few weeks ago.

Richard Hageman in New Studio

Richard Hageman, conductor of the Metropolitan Opera Company, returned to New York last week after having conducted the operatic performances at Ravinia Park, where he met with noteworthy success. Mr. Hageman motored from Chicago. Besides his activities at the opera this season he will be busily occupied at his new studio at 304 West Seventy-first Street, where he will coach singers for concert repertoire and the operatic stage.

New Songs You Ought to Know

Garden of Dreams

Words by David Morton
Music by Joseph McManus

(Dedicated to Mr. John McCormack)

The Sea Hath Its Pearls

By LeRoy M. Rile

Always One More Dawn

Words by M. Carolyn Davis
Music by Anna P. Risher

Longing

Words by Martha Dickinson
Music by Carl Doering

Thou Art to Me

Words by Herman Pfeiffer
Music by Emil Breitenfeld

In Arcady

Words by Carolyn Wells
Music by Joseph McManus

Love's Dream

Words by Frances Stone Mason
Music by LeRoy M. Rile

Souvenir

Words by Herman Pfeiffer
Music by Emil Breitenfeld

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South Africa By No Means a Musical Jungle; Municipal Orchestra Thrives in Cape Town

Oldest City Has Large College of Music, Choral Society, Chamber Music Body and Civic Symphony—Rapid Musical Growth in Half a Century—Give Choral Festivals on Massive Scale, with Soloists from London—Good Orchestral Programs Frequently Performed—Glazounoff's Interest and Friendship Won

By OLGA RACSTER

Music Critic of the "Cape Times," Cape Town, South Africa

TO the majority South Africa brings nothing but vague thoughts of an untamed country, inhabited by wild beasts and savages. The artist has probably never thought of it at all, at least not in connection with art. Consequently, the assertion that South Africa has a musical center, where the conditions are akin to other musical centers, must cause surprise. As one who has acted as music critic on the leading morning paper in Cape Town, South Africa, for the past seven years, and who has only recently arrived in New York, I am able to give accurate details of music in South Africa, which may induce American artists to consider that country as an extended field for their art.

The oldest city in South Africa is Cape Town. It stands beneath Table Mount, in the heart of trees, flowers, oak groves, pine woods, healthy hills and arum-lillied vales. On the south it is bounded by the warm currents of the Indian Ocean and on the northwest by the Atlantic breezes. In this spot musical art has been growing through the years, fostered by eager amateurs, until the professional standard has been achieved.

A Half-Century's Growth

Cape Town now has a large College of Music (to date about 400 pupils attend), a Choral Society, Chamber Music Association and a Municipal Orchestra. The town, which fifty years ago was striving to support an amateur chorus and orchestra of modest proportions, can now claim the most desirable musical conditions. The old orchestral and choral society developed to such proportions that it was possible to hold regular musical festivals. In 1906, the Corporation of Cape Town undertook to finance these concerts, which were then held for the first time in the City Hall, which has a fine concert auditorium, seating over 1200 people. That year saw the commencement of a series of choral festivals, on a massive scale, when such works as Berlioz's "Damnation of Faust," Elgar's "King Olaf" and "Caractacus," Pierné's "Children's Crusade," Sullivan's "Golden Legend" and Coleridge-Taylor's "Hiawatha" were given. Quartets of solo singers were brought over from London each season to take part in the festivals, and as it became the rule for the Cape Town Festival to be followed

by similar festivals in Durban and Johannesburg, the soloists from England went to these other towns.

No one who has watched the course of music in any part of the world can have failed to notice the changes which orchestral concerts have wrought in taste. That which had happened else-

a venture, but it was well worth it, for it raised Cape Town music in one stroke to the professional standard of the big centers of the world. A comprehensive scheme of concerts was quickly organized by the musical director, a fine musical library built up and the orchestra started on a career which has made it



The Cape Town City Hall, Which Has a Fine Concert Auditorium, Seating Over 1200; Here the Music Festivals and Symphony Concerts Take Place

where happened in Cape Town. The choral festivals claimed the community's interest for some three years. Then the orchestral portion of the society severed its connection with the Choral Association and gave some orchestral concerts, with the result that a public which had formerly clamored for a choral concert, turned to the delights of the symphony. Two rival amateur orchestras vied with each other for a year or more; then they were both extinguished by a step which was taken by the Corporation of Cape Town.

In 1914 the City Council decided to form a Municipal Orchestra. Executants were brought out from England and an orchestra of first class players was assembled under an able conductor. It was

famous in every part of South Africa. A preliminary tour was made, then the orchestra settled in its home and, except for two weeks' annual holiday, concerts have been given nearly every day in the week. Every Thursday evening in the City Hall a symphony concert has been given at which the best classical and modern works have been played. There are some gifted pianists at the Cape and most of the great piano concertos have been performed at these concerts. Every Saturday evening a popular smoking concert with light, but good music, attracts large audiences, and during the week concerts are given by the orchestra at the most favored spots in the Peninsula. On Sunday afternoons and evenings thousands of people flock to the orchestral concerts on the pier. There are also dance evenings, when the pupils of the principal teacher of dancing at the Cape entertain large audiences with dance poems, accompanied by the Municipal Orchestra. I believe I am right in stating that Tchaikovsky's "Casse Noisette" Suite has only been danced in South Africa, outside of Russia.

Noteworthy Programs

Glazounoff, Rimsky-Korsakoff, Wagner, Brahms, Beethoven, the modern English composers, have all been well represented in the programs of the Cape Town Municipal Orchestra. Glazounoff has heard of the orchestra and, I understand, has taken a personal interest in it. All the Brahms and Beethoven symphonies have been played, even Beethoven's Ninth has been done, omitting the choral ending. And thereby hangs a tale. With the advent of the orchestra, the Choral Society, unable to keep pace with the raised standard, has languished, so that the festivals have ceased for the present. But it is hoped that as time goes on some amicable arrangement may be made, and the festivals resumed on a

still higher scale. In any case the energies of the orchestra do not abate, and, among other schemes, there is one for establishing an annual opera season. This would mean bringing over artists from England and perhaps America.

In further articles I will give an account of the College of Music, concert agents, fees and prospects in South Africa.

TO ERECT BIG CONCERT HALL IN HARTFORD, CONN.

Auditorium Donated by Mrs. A. R. Hillyer Will Seat 4000—Dedicated to Memory of Rev. Bushnell

HARTFORD, CONN., Sept. 25.—Mrs. Appleton R. Hillyer, daughter of the late Rev. Dr. Horace Bushnell, will erect a municipal auditorium in Hartford in memory of her father. The hall, of which Hartford has long been in need, will have a seating capacity of 4000. It will be fitted with a fine organ of the latest type and, besides being used for concerts and recitals, will be available for other public meetings. In the construction the question of acoustics will receive especial attention.

The situation of the hall, facing as it will upon Bushnell Park, is peculiarly appropriate, as it was through the efforts of Dr. Bushnell that the city of Hartford bought the land for the park now bearing his name. The date of the erection of the auditorium is as yet indefinite.

Local musicians and music-lovers, among whom are Ralph L. Baldwin, supervisor of music in the public schools; John Spencer Camp, organist; Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, and Mrs. Charles Dudley Warner, are enthusiastic over the idea. W. E. C.

Danville Music School Opens with Big Enrollment

DANVILLE, VA., Sept. 29.—The School of Music connected with Randolph Macon College in Danville opened with one of its best enrollments in years. The faculty is the same as last year. Marie L. Skidmore Comer, violinist, is director; Anne Carrington is in charge of the voice class, while the piano department has Mrs. J. J. Seaver (Hallie Phelps), Jessie Brewer, Hallie McMillan, Florence Adams, Reine Musgrave, Jamie Mahan and Rebie Whitfield. Miss Carrington resumes her directorship of Mount Vernon Church choir, and Miss Comer returns to Main Street Church as violin soloist.

Salvatore Giordano Departs to Serve His Native Italy

Salvatore Giordano, the Italian tenor, who was engaged to appear with the Boston Grand Opera Company this season on its tour of the country, has been called to the Italian front. He is leaving New York to be in Rome about the middle of October.

Merlin Davies, the tenor, began his concert season in Montreal on Sept. 25, when he was heard in Gounod's "Messe Solennelle." He will be heard in New York City in joint recital with Grace Kerns during the early part of the season.

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MUSIC CLUBS MEET IN ASHEVILLE, N. C.

Plan State-Wide Campaign to
Foster Community Singing—
Many Studios Open

ASHEVILLE, N. C., Sept. 29.—A meeting of representatives from several of North Carolina's music clubs was held in this city recently. One of the prime objects of this meeting was to outline plans for a constructive State-wide campaign in the interest of community music. In a tentative outline drawn up by those present at the meeting the importance of the music club as a medium of popularizing good music in the small towns of the State is dwelt upon. The music clubs are urged to present several programs of good music to their communities each year. In this work it is suggested that they seek the co-operation of the music faculties of the various colleges in the State. The formation of choruses, bands and orchestras in the various communities is also strongly urged. The musical work of Lindsborg, Kan., is cited as an example of development to be studied and emulated by both large and small communities.

On last Wednesday the men leaving western North Carolina for the national army training camps were given a stirring farewell at Asheville. The exercises were opened by the singing of the French national hymn by Mrs. Silvio von Ruck. The song had a marked effect upon the throng which had gathered on Pack Square in the center of the city to say goodbye to the departing soldiers.

The principal address of the occasion was delivered by ex-Governor Lock Craig, who gave a graphic review of the history of the song just sung.

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The numerous private studios in the city are being reopened preparatory to beginning work for the coming winter. Notable among these is the studio of Mme. Redmon, who will have a number of serious pupils during the season. Her pupils come from various parts of the country and will be heard in public and private recitals during the winter in the small towns in the vicinity of Asheville.

Willis J. Cunningham, director of music in the Asheville city schools, has returned from his vacation and is rapidly developing plans whereby he hopes to produce most telling results toward the end of making the general public in Asheville appreciative of the best in music. Mr. Cunningham will perhaps continue the Friday morning musicales at the High School. The programs at these musicales, which were presented by a chorus and orchestra composed of high school students, were made up of the easier classic and standard works. For this reason membership in either of these student organizations becomes a direct means of valuable training.

Music-lovers here are eagerly looking forward to the annual series of Sunday afternoon recitals to be given during the coming season by Maurice Longhurst in All Souls' Church at Biltmore. This church, which was built by the late George W. Vanderbilt, contains one of the best equipped organs in the South. Mr. Longhurst, who is a graduate of the Guilford School and Fellow of the American Guild of Organists, has been in charge of the music at this church for some time, having succeeded F. Flaxington Harker upon the latter's resignation and is a leader in the musical development of this section.

Artists Vociferously Applauded by
Camp Mills Men

On Tuesday evening, Sept. 25, a concert was given at Camp Mills, L. I., by Marie Tiffany, soprano of the Metropolitan Opera Company; Max Jacobs, violinist; Luther Mott, baritone, and Mrs. J. Harrison-Irvine, accompanist. The big tent was filled with more than 3000 soldiers of the "Fighting Sixty-ninth," now the 165th Regiment. The program included many popular favorites, the soldiers applauding the artists vociferously. At the close of the program Miss Tiffany sang the "Star-Spangled Banner," signalling the men to join in the chorus with her. The applause rang out at the close of the anthem.

MAKING SURVEY OF NAVY'S MUSIC NEEDS

Song Leaders Will Be Placed in
Training Stations After
Report Is Made

Uncle Sam's sailors are going to be certain of plenty of recreation during their period of training, according to plans recently made public by the Navy Commission on Training Camp Activities. Under the direction of Thomas J. Egan of the Navy Commission, five experts have started out to gather information on the amount and kind of recreation that "Jack" is enjoying now, and on their reports will be built the plan for recreational work to be carried on in and around the naval training stations this winter.

This applies especially to musical entertainment, as the survey will include the concerts in the stations and the amount of singing that the sailors themselves are doing. Following this report song leaders will be placed, as soon as the right leaders can be developed, in all the thirty-one naval training stations of the United States by the National Committee on Army and Navy Camp Music, which is co-operating with the training camp committees of the War and Navy Departments in making singing units of the U. S. fighting forces. This work has been already made a permanent part of the training camps for the soldiers.

The life of the sailor aboard ship is, necessarily, an isolated one, and the plans of the committee that is working to place song leaders in the army and navy camps include the developing of leaders among the men themselves, so that group singing can be carried on aboard ship, after the sailors have left the training stations for actual duty, or while on a short cruise.

One of the unique developments of the work of teaching mass singing in the army has been special vocal instruction to the young officers in the training camps, so that they may learn to use their voices to the best advantage in giving commands. A course of lectures and demonstrations on this vital angle of military work has been given this fall at

the Officers' Training Camp at Fort Niagara, N. Y., by Robert Lloyd, song leader at that camp.

In spite of the fact that singing has been recognized as one of the most potent factors in developing unity of spirit in both land and sea fighting forces, it has not previously been attempted in systematic fashion by any of the warring nations. The comprehensive program which is being worked out by the National Committee on Army and Navy Camp Music will be the first definite attempt to train the fighting men of a nation so that regiments from widely-separated parts of the country will have the same songs on their lips when they meet on the training fields of Europe.

Begin Season's Series of Concerts in
Wanamaker Auditorium

The first concerts of the season in the Wanamaker Auditorium were begun Sept. 24, the first week of the series being devoted to "Home and War Songs of One Hundred Years," in honor of the Chickering centenary. The program included organ solos by Alexander Russell, concert director, and J. Thurston Noe, quartets by the Pacific Male Quartet and the Wanamaker Colored Chorus. Eloise Holden played a Chickering spinet in a tableau of 1817, a square piano in a tableau of 1861 and a modern Chickering grand. There were also motion pictures of "The Birth of 'The Star-Spangled Banner'" and "The Battle Hymn of the Republic." The male quartet sang well. Norman Joliffe exhibited a baritone voice of pleasing quality.

Watertown, S. D., Supports Own Chorus
and Band

WATERTOWN, S. D., Oct. 2.—The City Council of Watertown has just made an appropriation for its choral society. The city already has a band supported by the municipality. The civic support of the choral society is due to the efforts of its conductor, Dwight Edrus Cook, who is also tenor soloist and choirmaster in the First M. E. Church. The chorus is working on Gaul's "Holy City" for its first concert and will later give "The Messiah" with prominent soloists. No admission is charged for the concerts.

NEWS OF THE CHICAGO STUDIOS

Chicago, Sept. 29, 1917.

TWO students of the Chicago Musical College are holding important positions in the Boston English Opera Company. They are May Carley, who will sing the principal contralto rôles, and Lyman Ackley, who will be heard in "Martha."

Carrie Bridewell, who will sing in Carl D. Kinsey's series of artist recitals, was formerly a student of Mrs. O. L.

Fox, of the Chicago Musical College, faculty.

Mme. Theodora Sturkow-Ryder played at the Kenwood Club for the Red Cross on Tuesday evening. She gave a piano program of American compositions, including works by Alvah Glover Salmon, Fay Foster, and a group of tribal songs of the Chippewa Indians, arranged for the concert platform by Thorwald Otterstrom.

Lois Adler will open her new studio next week in the Fine Arts Building. F. W.

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FRANCES INGRAM PREPARING FOR HER SEASON OF RECITALS



Frances Ingram, Opera and Concert Contralto

CHICAGO, Oct. 4.—Frances Ingram, after scoring unqualified successes this summer in opera at Ravinia Park, is now preparing her programs for the coming concert season. Miss Ingram, who was one of the chief supports of Italian opera in the Chicago Opera Association two years ago, obtained a brilliant individual triumph in this, the most brilliant season of opera that Ravinia Park has experienced. She sang all the important contralto rôles, delighting the audiences with the opulence of her voice and the intelligence of her art.

Miss Ingram is spending her vacation at her home in Chicago's North Side and keeps in physical trim, despite the lateness of the bathing season, by taking daily plunges in Lake Michigan, and long walks along the shore. She will give her Chicago recital Jan. 2 in the Ziegfeld Theater. F. W.

George Harris an Active Worker for the Red Cross

Among the occasions on which George Harris, the tenor, has sung have been the Red Cross ball at Bar Harbor, at a lecture given by Dr. Henry Van Dyke, late Minister to the Netherlands, and at a concert given under the auspices of the Bar Harbor Rifle Club. He also gave a joint recital with Marcia Van Dresser at Jordan Pond and with Greta Torpadie for the benefit of the Islesford Neighborhood House. Another appearance was at a Red Cross concert at Isleboro. Each day during the summer found Mr. Harris busily engaged superintending the clerical work and packing in connection



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with the surgical dressings prepared by the local workers. The Bar Harbor branch has been in existence for three summers and so great has been the volume of work turned out that it has come to be looked upon as a model one. During the past summer the workers averaged 7000 dressings a day and a total of 400,000 for the summer.

TO SELECT AMERICANS FOR OPERA COMIQUE CAST

Society of American Singers of New York Will Give Hearing to Worthy Young Artists

In anticipation of its midwinter season of opera comique the Society of American Singers, Inc., of New York, will hold auditions early in October, with a view to selecting new artists to supplement the ranks of the present singers in the organization. Professional singers desiring to secure a hearing may apply by mail for an appointment to William Wade Hinshaw, 1 West Fifty-first Street, New York.

Applicants are requested to submit press notices, photographs or literature that will indicate their professional experience. Singers for the chorus will be chosen after the casting has been completed.

It is the announced aim of the Society of American Singers to encourage American singers, especially those who find it difficult to obtain a hearing. Several officers of the society will be present at the auditions, and impartial judgment will be assured every applicant, it is stated.

GEORGIA PIANIST IN SERVICE

Cecil Davis, Gifted Pianist, Leaving with Cincinnati Hospital Unit

SAVANNAH, GA., Sept. 24.—Savannah has just cause to be proud of a native artist in the person of Cecil Davis, pianist. For several years he studied abroad



Cecil Davis, Savannah Pianist, Who Has Joined the Colors

and on his return spent two years in this, his native city. Being desirous of pursuing his work in a broader field, Mr. Davis went to Cincinnati, where he became a student and also teacher in the Conservatory of Music. He spent two years there and during the intervening summer seasons was associated with the Redpath Chautauqua, during which time his success as a concert pianist was pronounced.

The writer had the good fortune to

hear Mr. Davis in a private recital recently. We were impressed with the simplicity of his delivery, his fine tone, ability to shade, superb technique and his refined interpretation of the many works played.

Mr. Davis has been called to the front and will serve with the hospital unit of Cincinnati. Before leaving he expects, and is making preparations, to give a recital in that city. M. T.

Christine Langenhan Opens Her Season

Christine Langenhan, the soprano, opened her season as soloist at the National American Musical Convention in Lockport, N. Y., on the evening of Sunday, Sept. 30, singing the aria from "Joshua," by Handel. Mme. Langenhan was also heard at the Lockport convention on the evening of Oct. 3 in a recital of songs by American composers. Harry Gilbert accompanied her. Mme. Langenhan will also be heard on Oct. 10 in Pittsfield, Mass., at the Colonial Theater in a recital of English songs.

Alma Voedisch in New Quarters

Alma Voedisch, the well-known concert manager, announces a change in her New York address. On Oct. 1 Miss Voedisch moved her New York offices from 1425 Broadway to the Central Building, 25 West Forty-second Street.

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POPE BENEDICT LOVES MUSIC

Unlike Pius X, Present Pontiff Is Partial to Symphonists

The one sensuous pleasure to which the Pope is addicted is music, says *Current Opinion*, quoting a writer in the *Messaggero*. It is noted in the Italian dailies that there has been some relaxation of the severity of the practice under Pius X, who looked with suspicion upon all modern theories of orchestration and composition. Benedict XV is rather partial to Beethoven, to Wagner and to other masters not ordinarily associated with devotion.

The Pope is said to inherit his musical tastes from his mother, who was highly accomplished on several instruments and sang beautifully. The pleasure he derives from music seems genuine and soothing, and he leans back in his chair and closes his eyes during the performance of any favorite composition.

Sometimes he follows a theme with his voice, a well-trained one, thanks again to his mother. In his walks through the Vatican gardens he occasionally hums an air, and it easy to see, our authority thinks, that music is the Pope's favorite among the fine arts.

Charlotte Peegé to Be Soloist with Mollenhauer's Orchestra

Charlotte Peegé, the Boston contralto, will be one of the soloists with the newly organized Metropolitan Symphony Orchestra, under the baton of Emil Mollenhauer, the well-known Boston conductor. Works by American composers will be featured at these concerts.

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NEW MUSIC VOCAL AND INSTRUMENTAL

SONATA CROMATICA. By Pietro A. Yon.
(New York: J. Fischer & Bro.)

Enriching the concert literature of the organ is a privilege shared by but a few men in our time. Germany has given us Reger and Sigfrid Karg-Elert, France Louis Vierne and Joseph Bonnet and, of course, Widor of the older men. Italy has in Bossi a master of organ composition and in America another Italian whose place is among the elect in Pietro Alessandro Yon. This young musician can substantiate a claim to being looked upon as a leader in his field. His first sonata, a work written in three voices from start to finish aroused our admiration last fall. In it we recognized the complete technical command which Mr. Yon has at his fingers' ends. That sonata was in the

classic manner. The new sonata, "Cromatica," is in a totally different idiom. Only in one feature is it similar to the Sonata Prima—namely in its indubitable excellence. We might add, too, that it is like it in its being built on one motive.

Apparently Mr. Yon believes in this method of procedure in an extended work. And we agree with him. It is a method that brings about unity and also is a basis on which architectonics may be constructed. The opening measures of the introduction, *Andante rustico*, of the first movement, give us the theme in *fantasia* manner—a descending passage beginning on E, chromatic for six notes, continuing down the scale to the E below. That is the theme, nothing more, except its rhythmic pungency gained by a "Scotch snap" syncopated treatment. An expressive cadenza in the pedals ending on the dominant leads to the *Allegro vigoroso*, the main body of the first movement. Here the theme is derived from the opening passage just described, the theme beginning with the last two notes of the chromatic passage and ending on the E below. There are transitional episodes, to be sure, then a beautiful theme *Tranquillo* in B. Development follows, a brisk statement of the main theme in the pedals, *Allegro deciso*. On the return of the second subject, *Placidamente* in E Major, we find a new treatment: Mr. Yon sets it in the left manual, with a figure in sixths in counterpoint as an accompanying figure. The coda, *Allegro trattenuto*, sums up the whole movement stunningly.

An *Adagio triste* in E minor, common time, forms the middle movement. Three pages in length, it is as lovely as it is brief. In contemporary music there are few finer pages, pages replete with a spontaneous fervor, strongly imbued with an emotional fullness that is sensed as well as felt. Simplicity of the great variety is its characteristic. Unlike most of Mr. Yon's music it is for the larger part homophonic. And this melody is again a transformation of the *Leitmotif* of the sonata! There is a bit beginning in A Minor, in which Mr. Yon takes the "Scotch snap" figure from the opening measures and uses it as inner-voice material in imitation between the manuals, which leads to a line on page 16 of some of the subtlest chromatic writing we have seen. If there is anything in organ music that deserves to be likened to Chopin for the pianoforte we would award the honor to Mr. Yon's *Adagio triste*! And may we add that it will make a very effective solo piece for the violin with piano accompaniment, if Mr. Yon will transcribe it.

"Fantasia e Fuga"—this is the third movement. The *fantasia*, E minor, 4/4 time, opens on an extended pedal E. It rises to a climax, secondary harmonies are employed; then there is a *Meno mosso* which works in brilliant fashion into the fugue. This is *Allegro sostenuto* and is on the main theme, altered for fugal purposes. We have no intention at this date of praising Mr. Yon, for the excellence of his fugue; we expect a fine fugue from a composer of his ability, so there is no reason to be sur-

prised about it. After the *stretto* we get some passage work *furiosamente* on augmented triads and then a brief *allargando*. There is a surprise here for everyone: Mr. Yon recalls the second subject of his opening movement harmonized in chords on the tonic of the respective notes of the melody (one of his countrymen, Puccini's favorite mannerisms!) over a high pedal E, *fff sempre*. It ends on the plagal cadence, with a chromatic passage in the pedals leading down to the lowest E on the pedal-board, with a biting A natural, which the composer directs us to hold against the big E major chord in the manuals.

A more interesting organ sonata would be difficult to imagine. In the opinion of the present reviewer it ranks with the very greatest organ works of our time. Pietro A. Yon is an organ composer who must be highly prized. His ideas are splendid, his workmanship of a kind that reflects the greatest credit on the St. Cecilia Academy in Rome, where he received his training. Bossi, Ravanella, Pagella, Galeotti are writing Italy's organ music in their own land. Pietro Yon is writing it in America, where he has made his home. It is the duty of our concert organists to give as wide a hearing to this "Sonata Cromatica" as they can; they should value it and be proud that its composer is with us and that the work was conceived in our country.

There is a dedication to Joseph Bonnet, the noted French organist and organ composer.

"SUNSET." By August Korling. "The Call of the Sun." By Sigurd Lie. (Boston: Charles W. Homeyer & Co.)

An agreeable little song is Mr. Korling's to words by Arthur Noble, which may be used both in teaching and in recital. It is published in three keys, high, medium and low.

The Lie song, published with English words by Elizabeth M. Lockwood—is this a translation from the original Norwegian?—is a delightful bit, exhibiting the rather individual harmonic personality of the composer of "Sne," the one song by which he is known in America. It is for a high or medium voice.

"DO YOU RECALL? (Te souvient il?). By Dagmar de C. Rubner. (Boston: Oliver Ditson Co.) Gavotte. By Dagmar de C. Rubner. (New York: Luckhardt and Bel-der.) "A Lost Love," "Love's Question." By Dagmar de C. Rubner. (New York: G. Schirmer.)

Miss Rubner, the gifted daughter of a distinguished father, Cornelius Rubner, composer and head of the music department at Columbia University, New York, reveals her talent in these four songs in unmistakable fashion. The French song, "Do You Recall?" to a Jean Richepin poem, translated into English by Charles Fonteyn Manney, the Boston composer, is very lovely, short, melodious and well expressed and is finely suited for a place in a recital program. There is a dedication to Mary Garden.

In the olden style the Gavotte to a Campion poem of the Elizabethan period is charming and should be widely sung. Miss Rubner has conceived a piano accompaniment that suggests the old harpsichord of the days when the poem was written, thus making the spirit of the song authentic. We must dispute with the composer, however, the writing of the first two beats of the melody of a gavotte on the first and second beats of a four-four measure. The old ga-

votte began on beats three and four of a measure in common time. Although the listener hardly notices the difference, it always seems to us one of those technical points which a composer should observe ethically. Realizing that Miss Rubner could advance gavotte examples by other present-day composers, beginning as does hers, we reply that this proves nothing, except that the composers which she might advance to prove her case, have committed the same error which she has. The part writing in the accompaniment of the *piu tranquillo* section in C Major is admirable. The song is dedicated to Mrs. Theodore J. Toedt, the noted New York vocal instructor.

Best of the songs is "A Lost Love," a finely sustained song with much warm melody in it. Lighter in character and well suited, we would add, to Alma Gluck (to whom it is inscribed) is "Love's Question," another Richepin poem, translated by Nathan Haskell Dole, a pretty song that will please audiences of all kinds. Both these songs are for a high voice. A. W. K.

Huldah Voedisch, the violinist, sister of Alma Voedisch, the concert manager, has been engaged for an extended concert tour with the Edison Phonograph Company, beginning Oct. 1.

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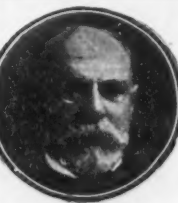
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William S. Brady, Is
Gifted Artist

ALWAYS a friend of the young American singer, Cleofonte Campanini has added a contralto of conspicuous gifts to his forces for the coming season in engaging Carolina Lazzari of New York. The audition was made several weeks ago. Miss Lazzari's singing won Maestro Campanini's approval immediately; in fact, it aroused his enthusiasm. He offered her a three-year contract to sing such parts as *Amneris*, *Azucena*, *Dalila*, *Ortrud*, etc., and her debut is to be made as *La Cieca* in Ponchielli's "Gioconda."

Miss Lazzari is a pupil of William S. Brady, the prominent New York vocal teacher. Last winter she appeared at several of his musicales and it was through her singing there that she was brought to Maestro Campanini's attention.

There is every reason for Miss Lazzari's making good in the operatic field. Meeting her one day last week, the writer was impressed with her fine majestic bearing, her magnetic personality, and, above all, she is modest. The writer heard her rehearsing her debut rôle, *La Cieca*, in Mr. Brady's studio. The voice is a real three-octave organ—she sings four C's—and the registers are equalized, showing splendid training. "Am I an enthusiast?" said Miss Lazzari. "Of course, I am. I am elated about my opportunity and appreciate what Mr. Campanini is doing in letting me have my chance. I love to work, as Mr. Brady, to whom I owe so much, can tell you. So I am not afraid of that part of it at all."

"Yes, I am an American, born here of Italian parents. I was educated in the Ursuline Academy of Sant' Ambrogio at Milan. Of course, my Italian is what you can call 'natural,' but I have my French and German at my command, too. I have always looked forward to the time when I might go and sing for some big director like Mr. Campanini. I made up my mind that if the call ever came I would try and be ready. That's musical preparedness, isn't it?"



Carolina Lazzari, Gifted Young Contralto, Engaged by Cleofonte Campanini for the Chicago Opera Company

There are no sensational things about Miss Lazzari. She is a natural, sensible girl, capable of hard work, richly endowed with a glorious voice that, under Mr. Brady's guidance, has been developed to its present opulence. Mr. Brady feels that in her he has a pupil who is a representative of his ideals in tone-work, musicianship and general interpretative ability—and whose successful audition with Maestro Campanini is proof of the thorough preparation in operatic rôles which his pupils receive from him.

Miss Lazzari left New York on Oct. 2 on an Edison tone-test tour, which contract was concluded before the Campanini engagement. A. M.

SPIERING PUPILS ASK FUNDS TO FOSTER TALENT

Committee Proposes to Give Worthy
Young Musicians Financial Aid—
To Honor Violinist

Thirty pupils of Theodore Spiering, the American violinist, have conceived the idea of creating an endowment fund, having for its object the establishment of a number of scholarships for the benefit of talented pupils, who would otherwise have difficulty in securing financial support by reason of the war and general economic conditions.

A further reason for establishing the fund at this time is the expressed desire on the part of the inaugurators of the movement "to give the widest acknowledgment to the distinguished pedagogical service which Mr. Spiering has rendered during the twenty-five years just completed."

The pupils' committee solicits financial aid and asks that contributions be sent to Herbert Dittler, treasurer of the fund. The committee is composed of:

Amory St. Amory, New York; Katherine Cavalli, New York; Frieda Foote Chapman, San Diego, Cal.; Yolande Colter, Buffalo; Edna Earle Cram, Chicago; Elfrida Engelhardt, New York; Olga Forlen, Denver; Mary Gailey, New York; Kathryn Platt Gunn, Brooklyn, N. Y.; Sara Lemer, Harrisburg, Pa.; Madeleine MacGuigan, Philadelphia; Susie Fennall Pipes, Portland, Ore.;

Caroline Powers, New York; Jean Stockwell, Bridgeport, Conn.; Grace Barrows Warren, Saginaw, Mich.; Zetta Gay Whitson, Chicago; Malcolm Zedler, New York; William Diestel, Chicago; Herbert Dittler, New York; Emanuel Goldberg, Brooklyn, N. Y.; Gustav Klunter, Lynchburg, Va.; Abram Konowsky, New York; Brooks Morris, Fort Worth, Tex.; Max Olanoff, Philadelphia; Samuel Ollstein, Brooklyn; August Palma, Brooklyn; Arthur Parker, Asbury Park, N. J.; Andre Polak, New Jersey; Orley Sec, Sacramento, Cal.; and Morris Stoloff, Los Angeles.

Open New Conservatory of Music in
Huntington, Ind.

HUNTINGTON, IND., Sept. 24.—Affiliated with the Western Conservatory of Chicago, the Huntington College Conservatory of Music was to-day opened in this city. Rex Arlington, formerly of the first-named institution and of the Sherwood School, is director and also instructor in violin. Other members of the faculty are Roy David Brown, piano, and Margaret E. Dahlstrom, voice.

Fremstad to Devote Portion of Season
to Concert Tour

Olive Fremstad's engagement with the Metropolitan Opera Company is scheduled for January and part of February. The balance of the season Mme. Fremstad will devote to a tour of concerts, the first of which are with the Philadelphia Symphony Orchestra in Pittsburgh, on Oct. 29 and 30.

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Marie Condé, Boston Soprano, Who
Makes Her Operatic Début at Metropolitan Next Season

BOSTON, Sept. 21.—On the roster of new singers announced for the coming season of opera at the Metropolitan in New York is the name of Marie Condé, the coloratura soprano, who is well known in this city as Ernestine Coburn-Beyer.

Mrs. Beyer possesses a voice of extraordinary range and beauty, which she handles with great skill. She has received all of her musical education here in Boston from the widely known vocal teacher, Clara Munger. In addition to her concert work, Mrs. Beyer has

been the soloist at historic King's Chapel in this city. Her engagement at the Metropolitan will be her first experience upon the operatic stage. W. H. L.

MUSIC BY LONG DISTANCE

Phonograph Plays for Soldiers 100 Miles
Away

Soldiers in the training camps within a hundred miles' radius from Broadway and Forty-third Street, New York, heard the strains of a single phonograph that was playing martial airs in a wireless tower at that point.

Among the camps connected with the phonograph were those at Yaphank, Hempstead, Sea Girt, Wrightstown, Plattsburg, Van Cortlandt Park and several small outposts.

The experiment was conducted with a phonograph especially constructed by Thomas Edison. It has been proposed to use similar machines behind the lines in France, so that soldiers in the front line trenches can hear the music.

Betsy Lane Shepherd and Francis
Humphrey Score in Concert

An interesting concert was given at the summer home of Mrs. Charles A. Hamilton in Ridgefield, Conn., on Sept. 21 for the benefit of the Red Cross. Sergei Klibansky's artist-pupils, Betsy Lane Shepherd and Francis Stetson Humphrey, were the soloists. Miss Shepherd's beautiful voice and artistic singing won enthusiastic applause and she was forced to respond to many encores. Mr. Humphrey was heard in several numbers and was well liked. He possesses a voice of sympathetic quality and sings with considerable taste. Mr. Roselle's accompaniments were most satisfactory.

Florence Macbeth, the American coloratura soprano, is booked so heavily that she can fill no additional engagements until Jan. 1, 1918, reports her manager, Daniel Mayer.

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Spiritual "Aristocracy" Needed by Community Chorus Leaders

Men Who Direct Civic Movement Should Possess Inspiring Qualities
of Soul Independence—The Passing of Old Standards

By CHARLES PRESCOTT POORE

THE community singing movement has started an interesting discussion in the musical press. The subject has been approached from many different angles, but the writers always seem to miss one very vital and germane issue. Some discuss art as belonging to an intellectual aristocracy, and again community song enthusiasts maintain that musical art should be a socializing process. No one has caught what to me is the keynote of the whole matter—that musical art concerns itself with an aristocracy of spirit.

The word "aristocracy" has always been associated with the courtly life of kings. Kings being somewhat in disfavor in these days of transition, people of every nationality, of every stratum of society having breadth of vision, realize that standards heretofore set for aristocracy must be changed.

The history of musical art contains the names of many musicians who by reason of this "aristocracy of spirit" were welcomed into the aristocracy of court life—the world's former standard of aristocracy. Mozart's entrance into the courts of kings, as a little child, is one example that the old aristocracy of the world has recognized its power. Beethoven's is another; indeed, the power of Beethoven's aristocracy of spirit so impressed itself on the aristocrats of the court about him as to make them blind to his lack of worldly qualities set by the standards of these courts.

Now, in the present time, when kings are somewhat in disfavor, aristocracy comes in for its share of abuse. But while kingdoms are giving place to democracies, the contribution of kingly courts to civilization, aristocracy, must continue to influence the world's taste and ideals. It looks now as if the aristocratic ideal, as far as kings are concerned, is likely to exist in the world in the future only as a soul without a body.

May it not be that this quality of aristocracy is migrating from king's courts to the homes and hearts of the people, and finding a dwelling place in the souls ready to receive and retain it? Now, let us hope, the world will recognize it by its true name, Aristocracy of Spirit.

How, then, does our discussion apply to the community singing movement? In this way: Not all the people who make up the chorus body possess this aristocracy of spirit. It is, therefore, highly essential that every community chorus leader should reflect this quality so clearly that he will reach out and uplift the masses under his leadership, who show by their very presence a longing for something better.

Happily these chorus members are seeking to express in song their spiritual self which longs for a chance to grow, but which is handicapped and suppressed by daily tasks for material existence. In this twentieth century, whose keynote is somewhat socialistic, when great and praiseworthy movements are being organized for the betterment of the "submerged tenth," aristocracy of spirit is the quality to be emphasized in leadership of any kind.

Leadership for our community singing should be carefully analyzed. Song leaders going out to our military camps should have to a large extent this quality. On what higher ideal can democracy be built? Mankind everywhere is striving for an expression of this, without being able to analyze or name it.

Spiritual Power Conquers

Of course, it is in no sense restricted to the musical world. Think, for in-

stance, of Benjamin Franklin or Abraham Lincoln. Was it not their aristocracy of spirit which brought them recognition in courts of kingly aristocracy? In spite of lack of knowledge of court conventions, the spiritual force of these fine Americans made them recognized as equals of kings and princes. Does not every generation produce men and women of fine spiritual insight who by reason of this quality are chosen leaders of the people?

When we analyze the qualities by which men are constituted leaders, we find that not all leaders necessarily possess this aristocracy of spirit. Some leaders maintain their position by a hypnotic influence, strength of will; others by mere physical force, but certainly the quality we have been discussing is the only quality insuring the highest individual response.

In our own immediate environment in these United States there are men and women whose spiritual insight has created for them an important place in the life of the community, and it is this quality that has helped to endear them to all. Take, for instance, the life of one artist whom I have the good fortune to know very well, David Mannes. Mr. Mannes was born on the lower East Side in New York City, without money and without influence. Inspired and urged onward by an ever-present compelling spiritual force which he could not analyze, he has pressed onward step by step, until he has gained not only a broad vision, but even the material accompaniments of conventional aristocracy.

The presence of this ideal, or the lack of it, makes all the difference between success or failure in the interpretation of the masterpieces. For does not true interpretation demand of the artist the same spirit which prompted the composer? Who else are the masters of music but those whose work reveals this intangible but definite quality? Is this not the reason why some musicians have the power to interpret for us the classics, while others fail? And what constitutes the difference? Is it not the aristocracy of spirit which those who move us possess?

In this world's war for universal peace, do we not more than ever need leaders of harmony (song) with this intangible yet inspiring quality? Sometimes when we contemplate the destruction going on in the world about us, we pessimistically wonder if the world is not reverting to a state of barbarism, but in reality we all know that this is the first world's war in which some parties to the contest are fighting for the accomplishment of a universal peace without any thought of aggrandizement.

May not this be an indication that there are in every country leaders and individuals with this rare gift of aristocracy of spirit, who in time will form a universal court of true ideals?

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SEASON OPENS IN TOLEDO

Leon Sampaix Gives Splendid Piano Re-
cital—Plays Many Encores

TOLEDO, OHIO, Sept. 27.—The concert season in Toledo was auspiciously opened Tuesday evening, when Leon Sampaix, new head of the piano department of the Toledo Conservatory of Music, gave his first recital in Collingwood Hall. Mr. Sampaix comes to Toledo with quite a record of achievements at home and abroad, and his first public hearing was awaited with considerable interest.

The hall was crowded to capacity by an audience well representing the musicians and concert-goers of the city and much enthusiasm was shown, the pianist being recalled for a number of encores. His program was built almost entirely of modern numbers, some being decided novelties. It is understood that he will play the more standard works at a series of educational recitals.

Mr. Sampaix is a decided addition to the musical colony of the city, and his coming recitals will be watched with interest. He has a technical equipment adequate for all things.

Lalla Bright Cannon, an artist-pupil of Sergei Klibansky, the New York vocal teacher, has just left New York for a tour of Texas. Betsy Lane Shepherd, another Klibansky product, will appear on Oct. 22 and Dec. 3 at Indianapolis; on Nov. 4 in Milwaukee and on Nov. 18 in Pittsburgh.

The Musicians' Club of New York gives its first concert of the season in Aeolian Hall on Saturday evening, Oct. 6. The program will be given by Florence Hinkle, Sophie Braslau, Carolyn Beebe, Lillian Littlehales, Lambert Murphy, Alexander Russell, Francis Macmillen and David Bispham.

FIGHT COMPOSERS' ROYALTIES IN WEST

California Hotels Refuse to Pay Tax Demanded By Musicians' Society

LOS ANGELES, Oct. 2.—The American Society of Musicians, Authors and Publishers is not in great favor out here. The California Association of Hotel Men, in session at Santa Barbara, has refused to use the compositions of those on the list of the society. Cafés, theaters and hotels in California and the West are ordering their orchestra leaders to make up their programs of music that is not demanding a license tax.

One music firm here has cancelled its orders to such publishers and will not handle that class of music. This will help take the "din out of dinner" in many Western cafés and hotels.

Julius Bierlich will succeed Sigmund Beel as concertmaster of the Los Angeles Symphony Orchestra. Mr. Beel having resigned and returned to San Francisco. Mr. Beel did excellent work in this position the past four years and his resignation is a distinct loss. Mr. Bierlich has been in the next chair for many years. He has played in the orchestra for about sixteen of its twenty years' existence. He has the esteem of his fellow musicians in the orchestra.

The Ellis Club is rehearsing its first program for the season. It has sent several members to the army and is recruiting for the vacancies, hoping again to bring the enrollment to a hundred members.

Margaret Goetz gave a Russian program as her first repertoire recital of the season. The second program was from "Prince Igor." Miss Goetz had the assistance of a number of local artists.

W. F. G.

SIEVEKING TO TOUR

Pianist and Pedagogue Will Be Heard in South and Middle West

Martinus Sieveking, the prominent New York pianist and teacher, has returned to the city from a summer spent at Lake Mahopac, N. Y., where he conducted a large class of teachers and pupils from all parts of the country in his "dead or relaxed weight" method of piano technique.

Mr. Sieveking will divide his time this season between teaching and concert work. His plans for a tour of the Middle West and South are now complete.

Mr. Sieveking has had so many inquiries regarding his method that he has decided to publish it. It will be ready in the near future.

Sue Harvard under Management of Haensel and Jones

From the offices of Haensel and Jones comes the announcement that Sue Harvard, the successful Pittsburgh soprano, has intrusted her business destinies to their hands. In this respect Miss Harvard is following in the footsteps of her sister artist from Pittsburgh, Christine Miller, whose career bears points of resemblance to that of Miss Harvard. Born in Wales, Sue Harvard's musical career has been made entirely in this country. Acting as her own manager at first, Miss Harvard found the demands for her services growing to such an extent that she placed herself under the management of Haensel and Jones.

W. Henri Zay, London Vocal Teacher, Weds English Girl

It was announced last week that W. Henri Zay, London vocal teacher, was recently wedded to Eileen Thornborough Horner of London. Mr. Zay, who is the author of "Practical Psychology of Voice and of Life," soon to be issued by Schirmer's, was a teacher in England for some years, but is now opening his studio in New York.

Frances Nash and Kemp Stillings Already Booked for Long Season



Above: Frances Nash, the Pianist, and Kemp Stillings, the Violinist, at Heath Mass., the Summer Home of Miss Nash. The Lower Left-Hand Picture Shows Miss Nash and Right-Hand Picture Miss Stillings

FRANCES NASH, pianist, and Kemp Stillings, violinist, have just returned to New York after a strenuous season of work and play at Miss Nash's summer home, Heath, Mass. The accompanying pictures were taken only a few days ago and testify to the recreation side of their summer only, though they have spent much time in the sympathetic development of their joint programs which will be given through the East and Middle West.

Frances Nash opens her season with a recital at Aeolian Hall, New York, Oct. 16, and later will be heard in an evening program at Columbia University. She will remain in the East till the middle of November, when she starts on a tour of Ohio, Illinois, Iowa and Missouri that will keep her occupied till nearly Christmas time. After spending the holiday season in the Middle West with her family Miss Nash will continue South and return to New York in February. Miss Nash will begin this season with a list of engagements quite

in excess of her bookings for the whole of last season, and though her regular concert engagements do not close till April 21 she has even now been engaged for two May festivals. Miss Nash will again appear with the Boston Symphony Orchestra for the regular Boston season and will also return to the Kansas City Symphony Orchestra again this season. She will play for the first time with the Tri-City Symphony Orchestra and the Detroit Symphony Orchestra.

Kemp Stillings, violinist, is on the threshold of her first American tour. She will open her season Oct. 22 in Jersey City, where she will appear jointly with Frances Nash, and she will remain in the East till the first of the year. Miss Stillings has been engaged for the St. Louis Symphony Orchestra and for the Milwaukee Symphony Orchestra. She will appear with Theo Karle, as well as Miss Nash, and will return to New York late in February, when she will be heard in her first New York recital.

The tours of both artists are under the direction of Evelyn Hopper.

Frances Cecelia Greenawalt, Organist, of York, Pa., Weds

YORK, PA., Oct. 1.—Prominent among the local weddings of the season was that of Frances Cecelia Greenawalt, a well-known musician of this city, who was married this week to Charles Beck Wolf of Mount Wolf. The ceremony was performed in Zion Lutheran Church. The

bride's own composition set to words of Burns's "My Jean" was performed. Prof. Urban H. Hershey, the bride's music instructor, presided at the organ.

Gallo Opera Forces Open Triumphantly in Montreal with "Gioconda"

(By Telegraph to MUSICAL AMERICA)

MONTREAL, CAN., Oct. 2.—Tremendous success attended the opening performance in this city by Fortune Gallo's San Carlo Opera Company, which took place last evening. The company made its bow in "Gioconda," the principals being Manuel Salazar (*Enzo*), Elizabeth Amsden (*Gioconda*), Pietro de Biasi (*Alvise*) and Stella de Mette (*Laura*). Each scored a personal triumph. A percentage exceeding \$1,000 was realized for the Italian Red Cross through this performance and over 1000 persons were turned away from the door, so pressing was the demand for seats. Maestro Carlo Peroni conducted with spirit and authority. The performance was under the patronage of Montreal's Italian Red Cross Society.

Elsie Baker Wins Success in Middle West Concerts



Elsie Baker, Contralto, with Mrs. John Davis and Members of the Davis Studios of Hannibal, Mo.

PALMYRA, Mo., Sept. 29.—Elsie Baker, the popular contralto, scored a decided success when she appeared here with her concert company recently. Mrs. John Davis and some of her pupils, who are shown with Miss Baker in the

accompanying picture, went to Palmyra from Hannibal to hear the concert. Miss Baker has had an enormous success in the Middle West, a difficult field for soloists. She received an ovation on this occasion and firmly established herself with music-lovers in this territory.

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DEPLORES THE LOW EBB OF VOCAL STANDARDS OF TO-DAY

Prominent Chicago Teacher Urges an Inquiry into Methods of the Old Italian Masters

By WHITNEY TEW

THE loss to the world at the present moment of the co-ordinating process of all the parts of the vocal mechanism understood and practised by the great Italian masters has been superinduced by multiform causes. Sufficient for our purpose just now is the fact that the vocal standards are at so low an ebb that a reaction is inevitable and necessary if the art is not to be wholly submerged in the chaos of conflicting individual theories.

In short, the art of the great masters lay in the removal of all interference with the tone-producing mechanism, by extrinsic parts of the whole vocal apparatus.

They possessed a knowledge and demonstrable practice of certain laws of vibration and acoustics which are now unknown.

I say this advisedly and with a full and complete sense of the responsibility which I take in so stating.

The fundamental principle of all so-called schools of singing extant is directly antithetical to the principle in use by the ancients, and it is necessary at the present moment to recall from the research and learning of the past the true, normal act of vocal co-ordination before an art worthy of the name can again rise and reveal the marvels and



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beauties of the human voice. I speak with certain knowledge when I say that that freedom from hindrance, that that normal and powerful co-ordination is attainable with no difficulty. This fact is demonstrated and proved beyond question by a large number of my pupils already. Until this unity and harmony of operation of the entire mechanism has been attained the full compass of the voice cannot be revealed.

Without this full compass, which means the complete freedom of the instrument and pronouncing mechanism, it is physically impossible for the instrument to reveal the colors, beauties, qualities of agility and flexibility which are the inherent factors of voice, and which were revealed and shown to the world a hundred years ago.

The music of Mozart, Bellini, Paisiello and the masters of that time is sufficient proof of this in itself, as the lamentable limitations of modern principles furnish no exponents with an art equal to its demands, and only mutilated portions of their scores can now be given to the people.

To-day instruments made by hand, themselves crude imitations of the vocal organ, are capable of greater agility of execution and completeness of range than the human voice; the reverse obtained in the days when the art, which was called "divine," flourished.

It is fairly well authenticated by competent critics that the principle was known and practised by the Greeks, its next recrudescence being parallel with and a dominant factor of the Italian renaissance.

The removal of the hindrances to this essential condition is easily effected

through the knowledge of the vocal mechanism and the law governing its operation and the training is simple and direct.

ISOLDE MENGES TRIUMPHS

English Violinist Gets Ovation in Hamilton (Ont.) Recital

HAMILTON, ONT., Sept. 29.—Isolde Menges, the brilliant young English violinist, gave a recital at Hamilton recently in the I.O.O.F. Temple. The recital was in aid of the Great War Veterans' Association and drew a large audience that applauded Miss Menges's playing to the echo.

The violinist gave a splendidly balanced program that included Handel's E Major Sonata; Praeludium and Allegro, by Pugnani-Kreisler; Humoresque, Dvorak-Kreisler; "Liebesfreud," by Kreisler, and Wieniawski's Concerto. There were other numbers by Brahms, Moszkowski and Stanford-Menges and in all Miss Menges proved her sterling worth. Her tone was rich and pure and her technique flawless. She was given an ovation.

Eileen Beattie was an excellent accompanist.

URGES PUPILS TO DO BIT

Chadwick Asks New England Students to Aid Library War Work

BOSTON, MASS., Sept. 29.—Urging New England Conservatory students to help the plans of the Library War Committee for camp libraries, George W. Chadwick, director, welcomed the incoming classes at an informal meeting, Monday afternoon, Sept. 24, in Jordan Hall. Mr. Chadwick also urged young women students, when not engaged in practice, to aid the national cause by knitting. Louis C. Elson of the faculty spoke to the students regarding the opportunities which Boston has for earnest young musicians and the ability of each student to create for himself a musical atmosphere.

Grace Bozarth and Rulen Y. Robison, post-graduate students at the Conservatory, were soloists at the camp library meeting in Faneuil Hall last Sunday evening.

The Young Women's Christian Association of the New England Conservatory held its first meeting of the present school year Monday evening. Jessie White, secretary of the Metropolitan Student Committee, spoke briefly and plans were discussed for future meetings.

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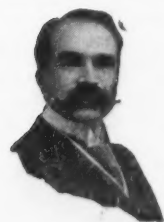
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—New York American, Nov. 10th, 1916.

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CREATORE COMPANY BEGINS OPERA TOUR IN NEW ENGLAND



Giuseppe Creatore, Director of the Creatore Grand Opera Company of New York

An addition to the operatic forces of this country that hopes to win the favor of American audiences is the Giuseppe Creatore Grand Opera Company of New York, whose plans call for a season of grand opera in all the prominent cities of the United States. The tour will begin in New England on Oct. 15. Then will open a two weeks' season at the Boston Opera House on Nov. 6.

MESSRS. MAC BEATH AND ROBERTS HEARD AT ALEXANDRIA BAY, N. Y.

DURING the summer a concert was given at Alexandria Bay, Thousand Islands, N. Y., by Donald MacBeath, the



Donald MacBeath, the Violinist, and George Roberts, Accompanist, at Alexandria Bay, Thousand Islands, N. Y.

Australian violinist, and George Roberts, the gifted pianist and accompanist. Mr. MacBeath, who has been heard all over the country with John McCormack, has enlisted in the Canadian aviation corps and is now in Toronto. Mr. Roberts is back in New York City, getting ready

It is expected that important centers in Canada will be visited. The company is composed of artists whose names are familiar to music-lovers of this country, among them Regina Vicarino, Marguerite Beriza, Morgan Kingston, Alfred Kaufmann, Margaret George, Ralph Errolle, Roberto Viglione, Romeo Boscacci and many others.

An efficient orchestra and a capable chorus are good assets. Costumes and scenery of an elaborate nature are now in readiness and detailed rehearsals under the guidance of Creatore take place at one of the large New York theaters.

Creatore will conduct and the repertoire is to include "Carmen," "Il Trovatore," "I Pagliacci," "Cavalleria Rusticana," "Martha" and "Rigoletto."

Selma (Ala.) Music Study Club Announces Plans

SELMA, ALA., Sept. 28.—On Sept. 28 the preliminary meeting of the Selma Music Study Club took place. The year book for the winter's work includes programs of French, Russian, German and American music. The club offers an artist's course each year. The officers are Mrs. August Rothschild, president; Mrs. W. C. Ward, vice-president; Mrs. Robert Holroyd, secretary; Annie Bill, treasurer; Mrs. Eugene Morrison, librarian, and Mrs. L. K. McVoy, State Federation secretary. The Junior Music Club is under the direction of the Senior Music Study Club. Their programs are directed by Mrs. Rosa Frantz Harper of the older music club. Besides solo and ensemble work, this junior club presents choral numbers, which are quite an attractive feature of their work. Their membership dues entitle them to admission to the recitals of the Senior Music Club, as well as to the artists' recitals. The officers of this younger music club are Bernice McPeck, president, and Henrietta Harper, secretary.

EDITH M. AAB, GIFTED CONTRALTO BEGINS ACTIVE CONCERT SEASON



Photo by Bachrach

Edith M. Aab, the Gifted Contralto and Vocal Instructor, in her studio at Hartford, Conn. With her is shown her artist pupil, Robert Wynne Jones

HARTFORD, CONN., Sept. 22.—Prominent in singing and teaching circles in this city is Edith M. Aab, the gifted contralto. Miss Aab is soloist at the Asylum Hill Congregational Church and also at the Congregation Beth Israel. She is busy with concert and oratorio work throughout New England and opens her season at the Hartford Club on Oct. 1, in a joint recital with Robert Wynne Jones, a promising

tenor, who will be introduced to the public on this occasion. He is tenor soloist at the North Congregational Church at Middletown, Conn.

Miss Aab has a large class of pupils, among them Mr. Jones, who is shown with her in the above picture. She is an ardent believer in things American and has acquired all her musical education in this country. Her recital on Nov. 7 is the first of a series of recitals, at which she will feature many songs by American composers.

Oberlin Conservatory Recitals Begin Auspiciously

OBERLIN, OHIO, Sept. 29.—The opening event of the school year at the Oberlin Conservatory of Music was an organ recital by Dr. George Whitfield Andrews. The program included works by Bach, Guilmant, Jacob, Wagner-Lemare, Pietro A. Yon, Stebbins and G. W. Andrews. The opening recital of the regular Wednesday evening programs was given by members of the faculty of the Conservatory. Numbers by Saint-Saëns, Reger, Boellmann and Dohnanyi were given. The war conditions have affected the attendance of the Conservatory very slightly, although the number of men is considerably decreased. Of the five men who graduated from the Conservatory last June four of them are now in the service of the government. Harold D. Smith is with the regular army at Gettysburg National Park in the field hospital service. John S. Gridley has enlisted in the Marines; Tourgee De Bose and Charles Cohen have both been drafted. Mr. Smith was to have become a member of the Conservatory faculty this year. He is the only one of the Conservatory faculty who has entered the government service.

GRETCHEN MORRIS, SOPRANO, GOES UNDER ANDERSON DIRECTION



Gretchen Morris, Soprano

Gretchen Morris, who came to New York two years ago from the Cincinnati College of Music, has gone under the management of Walter Anderson. Miss Morris is a post-graduate of this well-known institution and received two gold medals with "great distinction," the highest mark. During her last year in Cincinnati Miss Morris toured with the Cincinnati Symphony Orchestra as soloist, also appearing with the organization in Cincinnati. She has been back several times since coming to New York and her last appearance with the orchestra resulted in a very flattering letter from Dr. Kunwald.

Miss Morris, who is both a linguist and pianist, includes in her repertoire English, French, Italian, German and Russian songs, the standard oratorios and the operas, "Aida," "Tosca," "Bohème," "Butterfly," "Tales of Hoffmann," "Figaro," "Cavalleria Rusticana," "Tannhäuser," "Faust" and "Hansel und Gretel."

Miss Morris is the soloist at the Congregational Church, Glen Ridge, N. J., one of the fashionable suburbs of New York. Her first engagement this season will be the Lockport (N. Y.) Festival, Oct. 2.

DEDICATORY ORGAN RECITAL

C. M. Courboin Opens Season in Worcester, Mass., in Splendid Style

WORCESTER, MASS., Sept. 26.—An occasion of double significance was the organ recital given in Plymouth Congregational Church last night, before an audience that taxed the seating capacity of the auditorium. The recital was not only the first prominent musical affair of the season, but it was given to dedicate the new four-manual electric seven-thousand pipe concert organ that has just been completed. Charles M. Courboin, organist at Mizpah Tabernacle, Syracuse, N. Y., and municipal organist in Springfield, had been secured to play the dedicatory recital.

The varied numbers of the program were well adapted to display the merit of the new instrument, and none could have been chosen to bring out more beautifully its fine tonal effects than Mr. Courboin. Perhaps the most charming bit on the program was an old French "Rigaudon," from Rameau's "Dardanus." Some of the other numbers that met with deep appreciation were the Finale from Beethoven's Fifth Symphony, the Largo from Dvorak's "New World" Symphony, and "Lamentation," Guilmant. Mr. Courboin was assisted on the program by Mabel Anderson, contralto, and by the two church choirs. Miss Anderson's contribution, "O, Thou That Bringest Good Tidings," Handel, was sung excellently.

T. C. L.

CHORAL CONDUCTORS

Mr. Hindermeyer has a few open dates available for the "MESSIAH" during the Christmas season.

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Opera Given Under Difficulties Abroad, Writes Edith de Lys

To the Editor of MUSICAL AMERICA:

I am returning to Paris to-morrow, after two very successful performances here. I have just been asked by a well-known French composer to create the soprano rôle in his new opera. The work is of special interest, as the libretto (taken from a famous French book) was written by Ambroise Thomas's nephew, known in the professional world as Henri Ferrare.

Alas! Battistini did not come for the season in Deauville. He told me he preferred to hunt and fish and rest for next season.

Saint-Saëns leaves for Italy this week, where he will visit Battistini, and coach him in "Henry VIII." The Italian tenor did not arrive for "Traviata," as the frontier was closed! So at the last moment a French artist was engaged.

Happily everyone keeps in a good humor, but I assure you that opera is given here under very trying and warlike conditions. If conditions in Spain become more normal I shall sing during the month of September in San Sebastian. With kind regards and many thanks for all you have done through MUSICAL AMERICA to help me in my work, I am,

Very sincerely,

EDITH DE LYS.

15 Rue Chateaubriand, Paris,
Aug. 21, 1917.

Questions Mr. Campanini's "Sudden Conversion to Chauvinism"

To the Editor of MUSICAL AMERICA:

How is it that Director Campanini of the Chicago Opera Company only discovered "that the American public is opposed to 'enemy music'" after the Metropolitan had announced its unchauvinistic policy?

Mr. Campanini's conversion to the ranks of musical chauvinists must be quite recent. In your symposium, "Shall Musicians Be Drafted Into Army Service?" on July 7, Mr. Campanini gave an outspoken statement on the neutrality of art in which appeared the declaration:

"Art is not national—that is, belonging to any particular nation; it is international."

Surely we all agree with this sentiment!

I wonder if the Chicago director's psychic insight into the desires of the American opera public is not inspired by the knowledge that Wagnerian opera is a complicated and costly enterprise?

AMERICAN.

New York, Sept. 28, 1917.

Objects to Opera Sung by Alien Foes

To the Editor of MUSICAL AMERICA:

No one can nor does object to music of the great masters, German or any other nationality. But all loyal Americans object to opera sung by alien foes. We are told in the "Declaration of War," "not to comfort nor assist the enemy." Would opera sung in English by English singers or French or Italian be allowed in Germany? How then can you approve of German opera? As soon as this country imitates the laws of Germany on this subject, free speech, the spy system, the better for us.

SUBSCRIBER.

New York, Sept. 27, 1917.

A Plan to Determine Whether Songs in German Can Be Dispensed With

To the Editor of MUSICAL AMERICA:

"Don't let us have German opera! Don't sing German *lieder*! Eliminate the language of our adversaries even in music!" is the battle-cry repeatedly arising from the ranks of the many patriots at home, who feel that anything like German music sung in German would

represent an irreconcilable insult to their patriotic sense.

And from the ranks of those whose artistic-musical predilections seem to remain uninfluenced by political developments arises the equally emphatic demand:

"We must insist that art—especially musical art—be excluded from the general state of belligerency; that music and its accessory features, such as the utilization of the German language as an interpretative medium, be accorded the prerogative of being treated as a special international sphere uninfluenced by the strife of the nations on earth!"

Now, what is there to do? Factions have formed which to all appearances promise to become each more and more dogmatic as time goes on. *i. e.*, as the season progresses. Who is in the right and who in the wrong? "Quien sabe?"

The only solution of this complex problem might be offered by an experiment, to wit, the experiment of eliminating all German sung music for a period of, say, four weeks. This should suffice to prove to us—and possibly to the most affirmed chauvinists among music-lovers—whether or not it would be possible for the musical world of the U. S. A. to dispense with such compositions, interpreted in the original language, even for a season, and whether the musical creations of America and the allied countries would suffice to supply our musical season with the requisite material.

Sincerely yours,

O. P. JACOB.

New York, Sept. 28, 1917.

Finds Mr. Clark's "What's What in Camp Music" an Admirable Analysis

To the Editor of MUSICAL AMERICA:

I would like to make a commentary upon Mr. Kenneth Clark's admirable article, "What's What in Camp Music," which appeared in the issue of Sept. 1 of MUSICAL AMERICA. To quote from his quotation: "What kind of soloists shall we give the boys?" and the answer: "More ladies"; and "What selections should they sing?"—"Those which are performed by pretty, attractive girls." My three months of experience at Fort Oglethorpe has proven that this simple exposition of the matter is exactly correct.

Have you ever been away three months from mother, sister, your sweetheart, your friends? Have you? Did you ever hear a young man say, "I want to hear the sound of a woman's voice." Did you ever have a commanding officer say to you, "I'm almost crazy seeing brown, brown, brown, brown!" This reminds me of Kipling's "Boots—boots—boots," that most tragic of all utterances of the common soldier.

If I am a judge of pretty girls at all, I would say that we have our share in the South, and leave it to Chattanooga, Tenn., to have its quota! Fort Oglethorpe, Ga., is just across the State line and the ladies of Chattanooga bring innumerable concert parties out to our camp in the evenings. This is a regularly organized affair. I should even say it is a highly organized affair, because all the regiments have been treated to a regular schedule of concerts. Of course, the popular performers are the pretty girls. Their programs range from everything to everything, and everything they do causes a small-sized riot!

The above refers to what the boys in the army like to hear. As to what they like to sing—in my opinion, and Mr. Robert Lloyd's, who together with Mr. Clark and I were the pioneers in this work, Mr. Clark's exposition of the matter can be used as a text-book. He said all there is to be said.

Yours for a Singing Army,

GEOFFREY O'HARA.

Fort Oglethorpe, Ga., Sept. 25, 1917.

Phases of Present-Day Musical Conditions in America

To the Editor of MUSICAL AMERICA:

I read with great interest two letters in one of your recent numbers and think they deserve especial attention.

The first was by D. L. Miller and bore reference to the fact that our country has been especially prominent in its religious music, many of its hymns being so good that we cannot very well get along without them. In fact, it would seem that this element has been rather ignored; and it is not at all unlikely that the great music writer who is to come to us some day will have founded his art on

the religious basis. In reality music was devoted to religions from a very early date, and it is not a healthy sign when we see that branch relegated to the more or less perfunctory. Religion does not exclude the lighter vein, but certainly the lighter vein without a religious or serious background, such a condition as confronts us to-day, bodes little real uplift and progress in the future.

In connection with this line of thought I read a severe arraignment lately of that much prized institution—the boy choir. A "fad" it was called, and with reason. Instead of being a "ne plus ultra," as some good clergymen dream, it is a backward step both in a religious and musical sense, and only endures from economical and sentimental reasons. Let us view this matter in the light of actual facts and try to use both voices and music that are really calculated to raise the devotional standard of our churches.

The other letter was a bidding to America to "awake" and, one might add, "put on strength" for musically speaking it is in a decidedly chaotic state and hardly knows where it is at.

A practical solution of our difficulties would be the institution of orchestras in all large towns, to be paid by the city or town itself, the programs to be arranged with a view to pleasing the public as well as educating them. Free concerts should in this way be given at least twice a week, or, better still, a small fee could be charged for light refreshment. One thinks of the celebrated Café Rouge in Paris, where a few sous enabled one to hear a really good program. Something of the kind must be provided in this country. Only in this way can the value of music be taught. Expensive concerts, such as are with us all the time, really hinder the cause, because they put a fence across the way and prevent many from entering in. One often suspects that it is done to advertise and get profit, rather than from the really artistic motive.

Thus does commercialism interfere with our artistic advance.

Truly yours,

CHARLES H. BATTEY.

Providence, R. I., Sept. 24, 1917.

Advocates Thorough Dramatic Training for Vocal Students

To the Editor of MUSICAL AMERICA:

I have read with great pleasure your editorial in MUSICAL AMERICA of Sept. 1 on the "Dramatic Inadequacy of Opera Singers."

For several years I have tried to win those singing teachers of my immediate acquaintance to a recognition of the value of thorough dramatic training for their students. I have even said to them that they owe every student a rounded development, vocally and physically, for without it they are cast upon a sea of chance "where one meets with success, while thousands go down." I do not teach singing, but in connection with my dramatic pantomime training a voice system is used which gives every student an intelligent method by which he trains a speaking voice which will reflect every mood his part (or parts) may require of him. At the present moment I can recall several young people who have been studying for years, who have really beautiful voices—quality, power, range, everything—who can sing, but who have not the slightest notion of what interpretation might mean and, consequently, lack that one essential, to touch the hearts of their listeners.

I hope your editorial will be read by every singing teacher with so much understanding and enthusiasm that the students of singing henceforth will receive adequate training in analysis and expression with which to color their song.

Sincerely,

LECIL SISK.

Denver, Col., Sept. 14, 1917.

From a Soldier in France

To the Editor of MUSICAL AMERICA:

Could you please give me the necessary information that will enable me to procure a copy of "Miller Vocal Art

Science," of which I have read in your MUSICAL AMERICA.

My present address is as follows: 2/502 Quartermaster, Sergeant A. Harrison, Headquarters New Zealand Divisional Ammunition Column, B. E. F. France.

It is rather funny. This magazine, MUSICAL AMERICA, is an Oct. 14, 1916, copy sent to me from New Zealand by one of my musical friends, so you see it's had a rather long voyage, viz., from America to New Zealand and from New Zealand to France. You see, even your paper is doing its bit.

I shall be very thankful if you can supply me with the necessary information that will enable me to procure that copy.

Thanking you for a favorable reply,

Yours faithfully,

ARTHUR HARRISON.

France, Aug. 28, 1917.

[An article appears in the current issue of MUSICAL AMERICA concerning the progress of Miller Vocal Art Science. G. Schirmer, Inc., publishes the book entitled "Vocal Art-Science," by Dr. Frank E. Miller, the founder. The letter from Sergeant Harrison was opened by the censor, who, we hope, enjoyed the contents.—Editor, MUSICAL AMERICA.]

Many American Compositions Played by Waldorf-Astoria Orchestra

To the Editor of MUSICAL AMERICA:

So much has been said lately about playing American compositions at local orchestral concerts that I should like to point out what has been done for this cause by the Waldorf-Astoria Orchestra, whose patrons have been accustomed to listen to new and standard compositions by American composers. Besides mentioning such composers as Ernest Carter, A. Walter Kramer, Bassett, Massena and others, whose works have been repeatedly performed at the regular Sunday evening concerts, I should like to refer to the semi-annual symphony concerts held in the large ballroom, when Hadley's "Atonement of Pan" and a movement of his Symphony, Victor Herbert's "Irish Rhapsody" (which, as far as I remember, up to our first concert on April 18, 1916, was not performed elsewhere except at the Herbert concerts, under the baton of the composer), the same composer's seldom played and charming "Romantic" Suite, Nicholas Laucella's Prelude to the opera, "Mocanna" (a composition which has been favorably received at its first performance by the Philharmonic), and Charles Hambitzer's suite, "Twelfth Night," were presented by the enlarged orchestra.

I also wish to mention other compositions by resident Americans, such as Rubner, Borch, Schilkret and many others, whose works have been performed on several occasions.

Very truly yours,

JOSEPH KNECHT, Conductor,
Waldorf-Astoria Orchestra.

New York City, Sept. 29, 1917.

Advancement of Unknown Artists

To the Editor of MUSICAL AMERICA:

Can you give me any information about a society in New York City having for its object the advancement of young, unknown artists—helping them to find engagements, etc.?

I have a faint remembrance of reading of such an organization in your columns about a year ago.

MYRILLA M. ALEXANDER.

Greensboro, Ind., Sept. 20, 1917.

[You probably have in mind The Music League of America, of which Marie Kieckhoefer is secretary.—Editor, MUSICAL AMERICA.]

Regarding Bruch's "Kol Nidre"

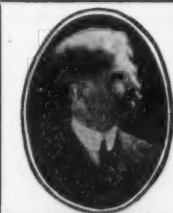
To the Editor of MUSICAL AMERICA:

Would you kindly inform me through your valuable columns if at any time any of the noted violinists as Kreisler, Zimbalist or Elman played at a public concert, the "Kol Nidre," by Bruch.

J. MARGOLIES.

New York, Sept. 28, 1917.

[Many of the prominent violinists have played Bruch's "Kol Nidre" transcription at concerts.—Editor, MUSICAL AMERICA.]



HOWARD WELLS

PIANIST and TEACHER

Six years an Assistant of Leschetizky

Author of "Ears, Brain and Fingers"

525 Fine Arts Building

Chicago

FIRST CONCERT OF SAN FRANCISCO SEASON TAKES PLACE UNDER RIEGGER'S DIRECTION

American Conductor Warmly Commended for His Interpretation of an Exacting Program—Mme. Matzenauer's Appearance with the Orchestra Marks Her Local Début—Husband of Ruth St. Denis Presents Terpsichorean Conception of a Church Service—State Music Teachers' Association Asked to Co-operate with Musicians' Red Cross Unit—Appoint Special Library Committee

Bureau of Musical America,
1101 Pine Street,
San Francisco, Sept. 25, 1917.

THE concert season opened last Sunday, with Wallingford Riegger directing a symphony orchestra and Margaret Matzenauer appearing as soloist. Never too good, the acoustics in the great auditorium are particularly bad when the place is only partially filled. On Sunday there were not more than 2000 persons in attendance and so orchestra and singers were at a serious disadvantage. However, most of the prominent concert patrons in the city were there. The program was made up of Beethoven's "Leonore" Overture, No. 3; Tschai-kowsky's "Pathétique" Symphony; "Ah, mon fils" from "Le Prophète," Meyerbeer, sung by Mme. Matzenauer; "Shepherdess Song," "In a Haunted Forest," from Suite, Op. 42, in A Minor, MacDowell; "Death and Transfiguration," Strauss; *Delilah's* aria, "Amour viens aider," Saint-Saëns, given by Mme. Matzenauer.

Riegger Warmly Praised

Mr. Riegger gave highly pleasing interpretations of the orchestral compositions, winning enthusiastic applause from the audience and warm praise from the critics. Mme. Matzenauer, whose local début this was, sang, in addition to her scheduled numbers, "Annie Laurie," "The Lost Chord" and "Home, Sweet Home."

The De Vally Opera Company is pleasing good sized audiences at the Savoy Theater. Gounod's "Romeo et Juliette" was followed last week by Donizetti's "La Fille du Regiment," with Clemence du Chene and Carrie Bridewell as the principals. To-night the second week opens with "Faust."

A Church Service in Dance

Last week we had the novelty of a church service danced by Ted Shawn, the husband of Ruth St. Denis. A year ago Mr. Shawn told the writer of his intention to take the dancing art into the pulpit and the plans were related in MUSICAL AMERICA at that time. The dancer has since been working out the idea of giving physical expression to religious thought and his opportunity came when the Rev. Henry Frank, at the head of the First Interdenominational Church, invited him to appear at a special service in Scottish Rite Auditorium. Mr. Shawn interpreted the Prayer, the Twenty-third Psalm, the Sermon and a hymn, "Beulah Land."

As the son of a minister Mr. Shawn was reared with a thorough understanding of church work. His dances were meaningful—to one who knew the meaning. An expert in the art would have appreciated the expressiveness of the posturing, but probably nobody in the congregation could have guessed the text, nor even the character of the text, had not the printed words been placed before them. The most impressive feature was the dancing of the Twenty-third Psalm, which was known to everybody and could be followed with reasonable accuracy in the rhythmic performance on the stage.

Considerable of a discussion grew out of the announcements that Mr. Shawn would dance the church service, opposing clergymen contending in the newspapers that the Interdenominational minister was reverting to old heathen times, when the dance was a principal feature of worship, and Mr. Shawn and the Rev. Mr. Frank stoutly defending themselves and finding plenty of Scriptural authority for their innovation.

One of Mr. Shawn's ideas is to translate a Bach fugue into terms of the dance, employing a group of dancers for each voice. He states that on an outline supplied by him, the score of a Hopi Indian dance is now being written by Charles Wakefield Cadman.

Requests Teachers' Aid

President Alexander Stewart of the California Music Teachers' Association announces that he has received several communications from Ernest Schelling,

the eminent American pianist, who, with Paderewski, John McCormack and others, has been instrumental in organizing the Musicians' Red Cross Unit in regard to the work. Mr. Schelling asks the California organization to co-operate in the interests of the soldiers in America and Europe by giving benefit performances for the Red Cross and by collecting musical instruments to be sent to the boys in the trenches.

Lawrence Erb, president of the National Association of Music Teachers, has requested the directors of the California association to send President Stewart as a delegate to the national convention to be held in New Orleans next December, the participation of Western musicians being especially de-

sired. It is expected that action, as requested, will be taken by the association directors when they meet at the home of Mme. M. Tromboni in Mill Valley on Oct. 7. The officers and directors of the California association are as follows: Alexander Stewart, president; Albert F. Conant, vice-president; Harry W. Patrick, treasurer; Edna Cornell Ford, secretary; Mme. Tromboni, Harriet Thompson, Albert Elkus and George Stewart McManus, directors. One of the things to be decided at the October meeting is whether the next annual convention will be held in Los Angeles or Riverside, both of the southern cities making strong campaigns for it. The various local branches of the State association have been requested to submit nominations for

the State officers, the names to be placed on a nomination ballot and sent to all members next month.

A new departure of the association is to hold district conferences in northern and southern California during the Christmas season, the local branch associations in each section to prepare a program for two days, with social features in addition to the other sessions. The northern California conference is to be held on Dec. 31 and Jan. 1, the details to be arranged by the presidents of the San Francisco, Alameda, Sacramento and Santa Clara county branches.

A special library committee, to co-operate with and assist public libraries throughout California in the organization of music departments, has been appointed by the California Music Teachers' Association, with Julius Rehn Weber of Berkeley as chairman. Mr. Weber has done important and valuable work along these lines in several cities, particularly San Francisco. Associated with him in the committee are Dorothy Pillsbury of Berkeley, Harold Gleason of Riverside, Horatio Cogswell of Los Angeles, Nellie S. Stevenson of San Diego, Redfern Mason of San Francisco, Jessie Wilson Taylor of Sacramento, Nella Rogers of San José and Robert Maile of Santa Rosa.

THOMAS NUNAN.

SUMMER COURSE IN MAINE PLEASES REGNEAS PUPILS



Joseph Regneas, the New York Vocal Instructor

From July 1 to Sept. 8 Joseph Regneas, widely known in New York musical circles as a teacher of singing, spent his time in Maine at Raymond on Lake Sebago. There he had a class of pupils, with whom he worked mornings, devoting the afternoons and evenings to recreation and rest after an arduous season last year. Mr. Regneas returned to New York several weeks ago and resumed his teaching on Sept. 10. He has a large class again this year, numbering several prominent professionals among his pupils. Speaking of his work this summer, he said:

"Ten weeks was the time I taught my summer pupils and with each pupil working four hours a day we covered ground that ordinarily would take six months, especially in a large city, where many diversions take the mind away from concentrated study. Then the practical side was looked after by our singing solos, duets or quartets at the church every Sunday morning. We also gave a concert for the benefit of the Village Welfare.

"Raymond is an ideal spot, away from the railroads, simple, natural, healthful. Without an exception my class is going back with me for ten weeks next summer!"

Helen Howarth Lemmel Sings for Soldiers at Camp Lewis

TACOMA, WASH., Sept. 20.—Lucy Lamson, superintendent of music in the Tacoma schools, is entertaining as her guest Helen Howarth Lemmel of New York City, the song composer. Mrs. Lemmel opened the entertainment series of the Y. M. C. A. at the Camp Lewis Auditorium with a delightful program of her compositions. Several thousand soldiers were present and joined in the patriotic songs written by Mrs. Lemmel

Noted Artist-Couple Heard by 100,000 People on Tour

REED MILLER and Nevada Van der Veer returned to New York lately after singing a twenty weeks' tour in the South and Middle West, closing with three appearances in Chicago. Following their return they went for a rest to Otsego Lake, N. Y. They have sung in their 120 concerts to 100,000 people, and covered 10,000 miles. Despite this arduous work they are in excellent vocal condition.

At Chickamauga Mr. Miller sang for 2,500 prospective officers encamped there, on the same field where he served as a soldier in the Spanish-American war. He and his wife sang in many other camps for the soldiers along the route. Some of the towns they visited had a population of only 600, but everywhere the big tent was filled and people turned away, the appearance of these singers always attracting music-lovers, who motored from all the neighboring towns to where the concert was being given.

Since Sept. 15 the artist-couple have been in New York, busy with phonograph recording. They leave for a six-weeks' Western tour as far as Oklahoma City. Apart from the tour is the Canton (Ohio) Festival, Nov. 12 and 13,

for the benefit of the army and navy. The composer is duplicating her eastern successes during her sojourn in the West. She will return to New York to fill winter engagements and to take up concert work in the training camps.



Reed Miller, Tenor, and Nevada Van der Veer, Contralto, Who Have Returned from a Tour of 120 Concerts

where both artists will be soloists. On their return to New York in late November they will make their winter headquarters at the Hotel Wellington.

Tacoma Woman Donates Phonographs and Records to Camp Lewis Men

TACOMA, WASH., Sept. 24.—Realizing the great value of music in brightening the soldiers' lives, a Tacoma benefactress of wealth, who has withheld her name, made a donation this week to the militia stationed at Camp Lewis, Tacoma's great cantonment, of 200 Columbia phonographs and 4000 of the latest records, including a large number of the Red Seal records. Officers and men alike are expressing their gratitude and happiness over the gift.

A. W. R.

Emma Noe, Pupil of Dr. Lulek, Engaged for Chicago Opera

Emma Noe, soprano, has been engaged by Cleofonte Campanini for the Chicago Opera Association. Miss Noe is a young American singer, who has been studying for the last three years with Dr. Fery Lulek at the Cincinnati Conservatory. She has had two years of operatic coaching with Minnie Tracey.

TOUR WITH SCHUMANN-HEINK

Vladimir Dubinsky, Russian 'Cellist, Engaged as Contralto's Assisting Artist

Vladimir Dubinsky, the Russian 'celist, has been engaged as assisting artist for the tour Mme. Ernestine Schumann-Heink will make from Nov. 3 to Dec. 8. Mr. Dubinsky will play two groups of solos on each of the contralto's programs.

The tour will open in Carnegie Hall, New York, on Nov. 3, after which the artists will appear in Indianapolis, Louisville, Baltimore, Cleveland, Rochester, Buffalo, New Haven, Boston, Washington, Providence, Worcester and Allentown.



NEW HAVEN, CONN.—Dr. Horatio W. Parker returned last week from Blue Hill, Me., where he spent the summer.

LA GRANGE, ILL.—Helen E. Peterson, a pupil of Mme. Ragna Linne, has been engaged as soloist at the Congregational Church.

WORTHINGTON, W. VA.—W. P. Barrington of Fairmont will have charge of the rehearsals of the Choral Society here this season.

MERIDEN, CONN.—G. Frank Goodale, supervisor of music in the public schools, started the rehearsals of his large chorus on Sept. 26.

BLUEFIELD, W. VA.—Bertha Lee Beane, soprano, and Thomas Stockdale, baritone, gave a concert for the Red Cross here recently.

PORTLAND, ORE.—Mrs. Rose Coursen Reed has been engaged as director of the chorus of the Monday Musical Club for the coming season.

FAIRMONT, W. VA.—Grace Cole, soprano, who is spending her summer vacation here, gave an interesting concert for the Red Cross on Oct. 3.

KANSAS CITY, MO.—Mr. and Mrs. Granville Smith of this city have established a vocal scholarship at the Kansas City Conservatory of Music.

CINCINNATI, OHIO.—Edgar Stillman-Kelley, who spent the summer working upon new compositions, has resumed his duties at the Cincinnati Conservatory of Music.

SUFFIELD, CONN.—Mrs. H. Morse of Springfield, Mass., has been engaged to take the place of Frederick Latham of Hartford as supervisor of music in the public schools.

WELCH, W. VA.—The Chaminade Club will study Scandinavian and German music this season, according to its new prospectus. This is the fourth year of the club's work.

OKLAHOMA CITY, OKLA.—Richard Durrett has been engaged as director of the Oklahoma Conservatory of Music. Mr. Durrett will also be at the head of the voice department.

LENOX, MASS.—Loraine Wyman, soprano, gave a concert for the benefit of the Ascension Farm School, at the Lenox Club on Sept. 27, singing "Lonesome Tunes" and French folk-songs.

JOHNSTOWN, PA.—Thomas Egan, the tenor, gave a concert at the Cambria Theater here on Sept. 27, under the auspices of Johnstown Council of the Knights of Columbus War Work Fund.

PARKERSBURG, W. VA.—Among the musicians added to the faculty of the Central Conservatory of Music are Daniel H. Teague, teacher of plectral instruments, and Carl T. Moller, violinist.

MERIDEN, CONN.—A concert was given at the First Methodist Church on Sept. 26, under the direction of Frank Clifford Hill, organist. Others taking part were Wells Rockwell, baritone, and Althea Clark, reader.

BRISTOL, CONN.—Estelle Cushman, formerly supervisor of music in the schools of Bristol and later in the same capacity in New Haven, has been appointed supervisor of music in the schools of Savannah, Ga.

BOSTON, MASS.—Among some of the important concert engagements already booked for Heinrich Gebhard, the prominent pianist of this city, are appearances in the Steinert series at Worcester, Mass., and New Haven, Conn.

KANSAS CITY, MO.—Florence McMillan, coach and accompanist, has closed her studio for this season, devoting her time entirely to concert work. She will appear with Mme. Louise Homer

in all her recitals throughout the country and will also fill recital engagements.

FLATBUSH, N. Y.—Oscar Franklin Comstock, who until recently was organist at Trinity Episcopal Church, Washington, D. C., has been engaged as organist and choirmaster at All Souls' Universalist Church.

TACOMA, WASH.—Music by the quartet and large chorus choir of the First Congregational Church, under direction of Frederick W. Wallis, was resumed Sept. 1 as a feature of the church services for the coming season.

NORTH ADAMS, MASS.—The last open-air concert of the season by the Greylock Band was given in the square in Greylock on Sept. 24, under the leadership of Joseph McDuffie. Fred Reagan and Marie L. Auger assisted, singing patriotic numbers.

FAIRMONT, W. VA.—On Sept. 25 the Fairmont Choral Society elected the following officers: President, W. E. Watson, Jr.; vice-president, Mrs. M. A. Fletcher; secretary, Florence Cavender; assistant secretary, Radel Herndon; treasurer, Clyde Hill.

BRIMFIELD, MASS.—An entertainment was given in the Town Hall on Sept. 22 for the benefit of the Red Cross Auxiliary. Those taking part were Mrs. Fisk, reader, and Gladys Day, pianist. Carrie Gould and Miss Parker of Worcester contributed songs and dances.

PARKERSBURG, W. VA.—With Carey Martin as director, an interesting concert was given here recently. Among those who participated were Charles Anderson, cornetist; Cecil Wright, trombonist; Monnie Hall and Grace Hendrickson, pianists, and Mr. Blackburn, tenor.

HANNIBAL, MO.—The Grand Opera Choral Club, under the direction of Eleanor Davis, held its first meeting of the season at the Davis studio late in September. The club will meet every Wednesday and will study Gounod's "Faust" for production early in December.

ALBANY, N. Y.—Mrs. Newton R. Cass and Enid Elmendorf offered vocal solos at the first fall meeting of the Albany Mothers' Club. At the first fall meeting of the Society of New England Women Mrs. Peter Schmidt, violinist, was the soloist, with Esther D. Keneston at the piano.

SCHENECTADY, N. Y.—Ida Gardner, who was injured in an automobile accident a few days ago, will be in the Samaritan Hospital at Troy for some time to come. Miss Gardner has been obliged to cancel a large number of recitals with the Edison Phonograph Company.

ALBANY, N. Y.—The Academy of Holy Names has resumed its classes in music under the direction of Alfred Y. Cornell of New York. Harry A. Russell, organist of the Cathedral of All Saints, gave a recital Monday evening on the new organ installed in the West End Presbyterian Church.

CLARKSBURG, W. VA.—W. C. Jerome, composer, was a guest of the concert of the Clarksburg Orchestral Society on Sept. 30. Several of Mr. Jerome's compositions were performed. Musical Clarksburg lately lost the services of a local tenor, William Frantz, who has enlisted in the army.

FLINT, MICH.—The Genesee County Sunday School Chorus, which was organized in connection with the proposed music festival, held its first rehearsal in the First Presbyterian Church on Sept. 25. The chorus numbers about 300 girls and women and is accompanied by an orchestra of forty pieces.

SCHENECTADY, N. Y.—The Thursday Musical Club resumed rehearsals on Oct. 4. The first work to be taken up will be the cantata, "The Legend of Granada,"

by Henry Hadley. The conductor of the club remains the same as formerly—Bernard R. Mansert, organist of the Union Presbyterian Church.

SCHENECTADY, N. Y.—The violin classes, which have been carried on successfully in the public schools the past two years, have been resumed with increases in membership. The classes will be under the direction of Inez Field Damon, supervisor of music, with Mrs. Charles E. Wheeler as teacher.

SAN FRANCISCO, CAL.—The Municipal Orchestra concert on Sept. 20, had especial interest, in that Conductor Schiller presented his own orchestrations of Carlos Troyer's Zuni Indian music. In this he employed the marimbaphone, which is said to have originated with the South American Indians, kinsmen of the Zunis.

WARREN, OHIO.—The first appearance of the Symphony Orchestra of Dana's Musical Institute for this season took place on Sept. 26 and marked the 1897th program presented by the school forces. The orchestra is under the direction of Lynn B. Dana, president of the school. The soloists were Bertha Schiele, violinist, and Silas Lucas, trombonist.

SEATTLE, WASH.—Ruth Miller, soprano, was the soloist at the annual complimentary concert of the Ladies' Musical Club on Sept. 24, in the First Baptist Church. Leo D. Cormier, pianist, also played a group of pieces. Miss Miller will leave shortly for the East to fill concert engagements with Giovanni Martinelli, the Metropolitan Opera tenor.

BUCKHANNON, W. VA.—The first recital of the Conservatory of Music of the West Virginia Wesleyan College, was given on Sept. 18, by George S. Bohanan. The program was made up wholly of works by American composers and included Cadman's "Thunderbird Suite," MacDowell's "Woodland Sketches" and numbers by Rogers, Kroeger and Gottschalk.

TACOMA, WASH.—D. P. Nason, who returned from Europe, where he was a student of the Royal Conservatory of Music in Berlin, under Prof. Willy Hess, has come to Tacoma from Boston, where he gave several concerts in aid of the Red Cross. Prof. Nason is forming a large orchestra here for the serious study of the classics, suites, standard overtures and symphonies.

SCHENECTADY, N. Y.—Another young artist leaves our midst when Charles Schreiber, the gifted violinist, departs with the third division of drafted men on Oct. 6. Mr. Schreiber has been very closely associated with Edward A. Rice in violin work. Idyllin Decker, soprano soloist of this city, has been selected for the solo work at the opening musicale of the Arts Music Club of Albany.

SCHENECTADY, N. Y.—Clifford Cairns, baritone, of New York, and an instructor of voice at the Schenectady Conservatory of Music, resumed teaching on Wednesday, Oct. 3. Grace Smith, soprano, who has been ill for a number of weeks, has resumed her work in the choir of the Union Presbyterian Church. She will also resume teaching at the private school of music of Lillie Esther Taylor, on Oct. 4.

GAFFNEY, S. C.—Limestone College School of Music began its ninth season under the directorship of Frank L. Eyer, on Sept. 23. Mr. Eyer gave the opening recital, playing a Beethoven sonata and groups by Schumann, Schubert and Chopin. The college has already a record enrollment for the year. The only change in the faculty is the appointment of Eloise Potter as head of the voice department.

DETROIT, MICH.—Blanche Giasson has been engaged as contralto soloist at the Jefferson Avenue Presbyterian Church. She is a pupil of Marshall Pease. William Lavin has accepted a position as tenor soloist at Temple Beth El. Mrs. Josephine Swicard Smith has been engaged as soprano soloist at the Fort Street Presbyterian Church. Mrs. Ralph Trix, contralto soloist at the Fort Street Church, will spend the winter in New York pursuing her vocal studies.

TROY, N. Y.—At the annual meeting of the faculty of the Troy Conservatory the following officers were elected: Director, Christian A. Stein; business manager, Clarence T. Phillip; secretary, Miss Katherine Bunce; trustees, the officers, with James McLaughlin, Jr.; Louis T. Krause and Charles B. Weikel. Mrs. May Crawford of New York is a new

member of the faculty in the vocal department and Clifford Cairns of New York has returned for another year as a vocal instructor.

YORK, PA.—P. M. Linebaugh of this city, organist of Zion Lutheran Church, has accepted a position at Lebanon Valley College, Annville, and will be one of the instructors in the conservatory of music at that school. He will retain his position at Zion Church. Lillian Ring, one of York's most prominent soprano soloists, is playing in "Her Regiment," Victor Herbert's latest opera, this season. Miss Ring, a former soloist of the First Presbyterian Church choir, was a pupil of Mrs. James Maxwell Rodgers of this city.

SAN ANTONIO, TEX.—Several sacred concerts were given recently in this city. At the Temple Beth El, under the direction of Fred King, organist, the soloists were Mrs. L. L. Marks, soprano; Mrs. Roy Lowe, contralto; Charles M. Lee, tenor, and Gilbert Schramm, bass. At Travis Park Methodist Church, the program was given by Mrs. G. E. Gwinn, soprano; Elsie Harms, contralto; Oran Kirkpatrick, tenor; Gilbert Schramm, bass; Mrs. Harry Leap, organist, and Hazel Cain, violinist. At the Laurel Heights Methodist Church were heard Mrs. Emmett Roundtree, organist; Mrs. Fred Jones, Madeline Sanders, Charles Stone and Emmett Roundtree. At the First Baptist Church the soloists were Oscar J. Fox, organist, and Walter Romberg, violinist, other solos being contributed by Mr. and Mrs. Carlyle, C. A. Lundeen, Mr. Roe and Merle Rowland.



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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Abbott, Margaret—Alliance, O., Nov. 21; Providence, R. I., Jan. 18; Pittsburgh, Apr. 19; Minneapolis, Apr. 23.
Addison, Mabel—Atlantic City, N. J., Oct. 18.
Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.
Ammalee, Lillian—New York (Æolian Hall), Oct. 19.
Auld, Gertrude—New York (Æolian Hall), Oct. 23; Hackensack, N. J., Nov. 12.
Austin, Florence—Akron, O., Oct. 5 and 6; Sandusky, O., Oct. 8 and 9; Toledo, O., Oct. 10 and 11; Adrian, Mich., Oct. 12; Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31; Nov. 1.
Baker, Martha Atwood—Cleveland, Oct. 25; Lynn, Mass., Nov. 26; Portland, Me., Dec. 8; Newton Center, Mass., Dec. 27.
Barth, Hans—New York (Princess Theater), Nov. 4.
Beebe, Carolyn—New York (Æolian Hall), Oct. 6; Pittsburgh, Pa. (Pittsburgh Art Society), Oct. 12; New York (Æolian Hall), Oct. 30; New York (Columbia University), Nov. 3; Newark, N. J., Nov. 12; Danbury, Conn., Dec. 8; New York (Æolian Hall), Dec. 11; Danbury Conn., Dec. 18; Newark, N. J., Jan. 7; New York (Columbia University), Jan. 12; Brooklyn, Jan. 11, 18, 25; New York (Columbia University), Feb. 16; New York (Æolian Hall), Feb. 19; Newark, N. J., Mar. 11; Greenwich, Conn., June 7, 14, 21, 28.
Bruce, Philip—Portland, Me., Oct. 9.
Buell, Dai—New York (Æolian Hall), Oct. 25.
Caslova, Marie—New York (Æolian Hall), Oct. 20.
Castle, Edith—New Britain, Conn., Oct. 18.
Cone-Baldwin, Carolyn—Milwaukee, Oct. 25; Chicago, Oct. 29; Baltimore, Nov. 23.
Connell, Horatio—Harrisburg, Oct. 16; Philadelphia, Oct. 25; Philadelphia (recital), Nov. 8.
Conrad, Henrietta—New York (Æolian Hall), Oct. 12.
Copeland, George—Boston (Jordan Hall), Nov. 21.

Crespi, Valentine—Orange, N. J., Oct. 6.
Dambols, Maurice—New York (Æolian Hall), Oct. 25.
Dubinsky, Vladimir—New York, Nov. 3; Indianapolis, Nov. 5; Louisville, Ky., Nov. 8; Baltimore, Nov. 13; Cleveland, O., Nov. 15; Rochester, Nov. 19; Buffalo, Nov. 21; New Haven, Nov. 23; Boston, Nov. 25; Washington, D. C., Nov. 27; Providence, Dec. 2; Worcester, Mass., Dec. 4; Allentown, Pa., Dec. 7.
Florigny, Renee—Dayton, O., Oct. 8; Columbus O., Oct. 15; Youngstown, O., Oct. 22; Cleveland, O., Oct. 29; Chicago, Nov. 5; Toledo, Nov. 12; Grand Rapids, Mich., Nov. 19; Detroit, Mich., Nov. 26; Rochester, N. Y., Dec. 3; Montreal, Can., Dec. 10; Ottawa, Can., Dec. 17; Riverside, Dec. 24; Washington, Dec. 31.
Gardner, Samuel—New York (Æolian Hall), Oct. 14.
Garrison, Mabel—Alliance, O., Oct. 10; Bridgeport, Conn., Oct. 15; Providence, R. I., Oct. 16; Pittsburgh, Oct. 18; Chillicothe, O., Oct. 19; Rochester, N. Y., Oct. 22; Dayton, O., Oct. 23; Detroit, Oct. 25; Orange, N. J., Oct. 26; Worcester, Mass., Oct. 30; Springfield, Mass., Oct. 31.
Genovese, Nana—Lockport, N. Y., Oct. 5; New York (Æolian Hall), Oct. 13.
Gideon, Henry—Somerville, Mass., Nov. 12; Auburn, Nov. 14; Laconia, N. H., Dec. 7; Boston, Dec. 16; New York City, Dec. 30; Pittsburgh, Jan. 8.
Gillis, Gabrielle—New York (Æolian Hall), Oct. 27.
Godowsky, Leopold—New York (Carnegie Hall), Oct. 20.
Gotthelf, Claude—New York, Oct. 11, 15, 16, 17, 18, 29, 30, Nov. 1, 5, 6, (Aft.) 8, (Evg.) 8; Germantown, Pa., Nov. 9; Bridgeport, Conn., Nov. 14; Hackensack, N. J., Nov. 15; Akron, O., Nov. 20; New York, Nov. 22, 23, Dec. 10, 11, 14; Philadelphia, Pa., Dec. 20; Germantown, Pa., Dec. 21; New York, Dec. 27; Wollaston, Mass., Jan. 3; New York, Jan. 7, 8; Boston, Mass., Jan. 9; New York, Jan. 10; Beverly, Mass., Jan. 11; Philadelphia, Pa., Jan. 14; Willimantic, Conn., Jan. 15; Newburyport, Mass., Jan. 17; New York, Jan. 18; Springfield, Mass., Jan. 22; New York, Jan. 25, Feb. 4, 5, 7.
Havens, Raymond—New York (Æolian Hall), Oct. 11; Northfield Seminary, Oct. 15; New Britain, Conn., Oct. 16; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.
Heifetz, Jascha—New York (Carnegie Hall), Oct. 27.
Hempel, Frieda—Oklahoma City, Oct. 10; Waco, Tex., Oct. 15; San Antonio, Tex., Oct. 17; Houston, Tex., Oct. 19; Dallas, Tex., Oct. 23; St. Joseph, Mo., Oct. 26; Detroit, Mich., Oct. 30; Providence, R. I., Nov. 4; New York (recital Carnegie Hall), Feb. 26.
Holesco, Mme. Mona—Boston (Jordan Hall), Oct. 17.
Homer, Louise—Coatesville, Oct. 15; Scranton, Oct. 18; Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2; Alliance, O., Nov. 21; Boston, Dec. 24.
Howell, Dicle—Brooklyn, N. Y., Nov. 16; Huntington, L. I., Jan. 8; Jamaica, L. I., Jan. 10.
Hubbard, Hayrah (Operalogues)—New York, Oct. 11, 15, 16, 17, 18, 29, 30, Nov. 1, 5, 6, 8 (Aft.), 8 (Evg.); Germantown, Pa., Nov. 9; Bridgeport, Conn., Nov. 14; Hackensack, N. J., Nov. 15; Akron, O., Nov. 20; New York, Nov. 22, 23, Dec. 10, 11, 14; Philadelphia, Pa., Dec. 20; Germantown, Pa., Dec. 21; New York, Dec. 27; Wollaston, Mass., Jan. 1; Boston, Mass., Jan. 3; New York, Jan. 7, 8; Boston, Mass., Jan. 9; New York, Jan. 10; Beverly, Mass., Jan. 11; Philadelphia, Pa., Jan. 14; Willimantic, Conn., Jan. 15; Newburyport, Mass., Jan. 17; New York, Jan. 18; Springfield, Mass., Jan. 22; New York, Jan. 25, Feb. 4, 5, 7.
Hughes, Edwin—New York (Æolian Hall), Oct. 17.
Kalova, Elzaveta—New York (Æolian Hall), Oct. 19.
Land, Harold—Trenton, N. J., Oct. 31; Bankers, N. Y., Nov. 1.
Littlefield, Laura—Lowell, Oct. 5; Boston, Oct. 8; Brockton, Oct. 9; Swampscott, Nov. 12; Taunton, Nov. 19; Chelsea, Nov. 23; Boston (Jordan Hall), recital, Nov. 27; Boston, Dec. 12; Cambridge, Jan. 17.
McCue, Beatrice—Marlboro, N. J., Oct. 8; New York, Nov. 16; Cleveland, Feb. 10.
McMillan, Florence—Coatesville, Oct. 15; Scranton, Oct. 18; Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2; Alliance, O., Nov. 21; Boston, Dec. 24.
Miller, Christine—Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Gary, Ind., Oct. 15; Decatur, Ill., Oct. 16; Pontiac, Ill., Oct. 17; Normal, Ill., Oct. 18; Urbana, Ill., Oct. 19; Philadelphia, Oct. 22; New York City (recital—Æolian Hall), Oct. 23; Boston, Mass. (recital—Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.
Miller, Reed—St. Thomas, Ont., Oct. 8; Kitchener, Ont., Oct. 9; Racine, Wis., Oct. 11; Stevens Point, Wis., Oct. 12; Moline, Ill., Oct. 15; Lansing, Mich., Oct. 16; Pontiac, Mich., Oct. 17; Bowling Green, O., Oct. 18; Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kan., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kan., Nov. 3; Lincoln, Neb., Nov. 5; Fremont, Neb., Nov. 6; Blythville, Ark., Nov. 9; Little Rock, Ark., Nov. 10; Canton, Ohio, Festival, Nov. 12, 13; Lorain, O., Nov. 14.
Morris, Edward—New York (Æolian Hall), Oct. 30.

Morrissey, Marie—Frederickton, N. B., Oct. 8; St. Johns, N. B., Oct. 9; Yarmouth, Nova Scotia, Oct. 10; Halifax, Nova Scotia, Oct. 10; Summerside, Prince Edwards Island, Oct. 12; Moncton, N. B., Oct. 12; Montreal, Oct. 14 to Oct. 28; New York, Oct. 29 to Nov. 4.
Nash, Frances—New York (Æolian Hall), Oct. 16.
Pattison, Lee—New York (Æolian Hall), Oct. 15.
Peegle, Charlotte—West Roxbury, Mass., Nov. 8.
Peterson, Edna Gunnar—Chicago, Oct. 7, 21; Springfield, Ill., Oct. 8; St. Louis, Mar. 3; Chicago Recital, Mar. 13.
Powell, John—Lynchburg, Va., Oct. 13; Sweet Briar, Va., Oct. 15; Raleigh, N. C., Oct. 17; New York, Nov. 3; Philadelphia, Nov. 6; New York, Nov. 17.
Pyle, Wynne—New York (Æolian Hall), Nov. 19; York, Pa., Nov. 24; New York (Carnegie Hall), Feb. 1.
Renard, Rosita—New York (Æolian Hall), Oct. 13 (Aft.).
Reynolds, Clarence—Orange, N. J., Oct. 6.
San Carlo Grand Opera Company—Syracuse, N. Y., Oct. 8-10; Rochester, N. Y., Oct. 11-13; Cleveland, Ohio, Oct. 15-20; Canton, Ohio, Oct. 21; Pittsburgh, Pa., Oct. 22-27.
Shepherd, Betsy Lane—Amsterdam, N. Y., Oct. 9; Orange, N. J., Oct. 13; New York Recital, Oct. 16; Indianapolis, Oct. 22; Milwaukee, Nov. 4; Pittsburgh, Nov. 18; Indianapolis, Dec. 3.
Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.
Smith, Ethelynde—Godfrey, Ill. (Monticello Seminary), Nov. 9; Chicago (Ziegfeld Theater), Nov. 14.
Troxell, Charles—Alliance, O., Nov. 21.
Tucker, William—Jamaica, L. I., Jan. 10.
Van der Veer, Nevada—St. Thomas, Ont., Oct. 8; Kitchener, Ont., Oct. 9; Racine, Wis., Oct. 11; Stevens Point, Wis., Oct. 12; Moline, Ill., Oct. 15; Lansing, Mich., Oct. 16; Pontiac, Mich., Oct. 17; Bowling Green, O., Oct. 18; Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kan., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kan., Nov. 3; Lincoln, Neb., Nov. 5; Fremont, Neb., Nov. 6; Blythville, Ark., Nov. 9; Little Rock, Ark., Nov. 10; Canton, Ohio, Festival, Nov. 12, 13; Lorain, O., Nov. 14.
Wilson, Raymond—Boston, Oct. 16; Syracuse, N. Y., Oct. 24; New York, Nov. 2.
Williams, Evan—New York (Æolian Hall), Oct. 21.
Wood, Elizabeth—New York (Æolian Hall), Oct. 20.
Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

Ensembles

Apollo Quartet—Lockport, N. Y., Sept. 30 to Oct. 7; Boston, Oct. 9; Pawtucket, R. I., Oct. 10; Natick, Mass., Oct. 19; Peabody, Mass., Oct. 24; Boston, Mass., Oct. 26; Watertown, Mass., Oct. 31; Boston, Mass., Nov. 1; Somerville, Mass., Nov. 5.
Boston Symphony Orchestra—New York (Carnegie Hall), Nov. 8, Dec. 7, Jan. 10, Feb. 14, March 14.
Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.
Brooke Trio—Attleboro, Mass., Oct. 5.
Fischer String Quartet, Elsa—Leavenworth, Kan., Oct. 23; Chanute, Kan., Oct. 24; Arkansas City, Kan., Oct. 25; Emporia, Kan., Oct. 26; Salina, Kan., Oct. 27; Muncie, Ind., Nov. 8.
Letz Quartet—New York (Æolian Hall), Oct. 30 (Evg.).
Minneapolis Symphony Orchestra—Minneapolis, Oct. 19, 21, 28; Nov. 2, 4, 9, 11, 16, 18, 25, 30; Dec. 2, 7, 14, 28.
Musicians' Club of New York—Concerts at Æolian Hall, New York, Oct. 6: Soloists—Florence Hinkle-Witherspoon; Sophie Braslau; Lambert Murphy; David Bispham; Carolyn Beebe; Lillian Littlehales; Alexander Russell.
New York Chamber Music Society—Pittsburgh, Pa. (Pittsburgh Art Society), Oct. 12; New York City (Columbia University), Nov. 3; Newark, N. J., Nov. 12; New York City (Æolian Hall), Nov. 13; Danbury, Conn., Dec. 8; New York City (Æolian Hall), Dec. 11; Newark, N. J., Jan. 7; New York City (Columbia University), Jan. 12; Brooklyn (Columbia University), Feb. 16; New York City (Æolian Hall), Feb. 19; Newark, N. J., Mar. 11; Greenwich, Conn., June 7, 14, 21.
Royal Belgian Concert Trio—New York (Æolian Hall), Oct. 18.
Rubel Trio, Edith—New York (Æolian Hall), Oct. 22.
Russian Symphony Orchestra—Norfolk, Va., Nov. 19; Durham, N. C., Nov. 20; Greensboro, N. C., Nov. 21; Lynchburg, Va., Nov. 22; Washington, D. C. (matinee), Nov. 23; Baltimore, Md. (Evg.), Nov. 23; Pittsburgh, Nov. 24; Morgantown, W. Va., Nov. 26; Zanesville, O., Nov. 28; Erie, Pa., Dec. 1; Binghamton, N. Y., Dec. 4; Boston, Mass., Dec. 8; Montreal, Can., Dec. 10, 11; Ottawa, Can., Dec. 12; Toronto, Can., Dec. 13; Easton, Pa., Dec. 17.

Phyllis La Fond to Sing for Troops in Training Camps

Phyllis La Fond, the young American concert soprano, has offered her services to the National War Work Council of the Y. M. C. A., to aid in the entertainment of the men in khaki at the various training camps. She will sing at Camp Mills, Mineola; Camp Upton, Yaphank; Camp Dix at Wrightstown, N. J., and at Tenafly, N. J. Miss La Fond will also give a special concert for the jackies at the Brooklyn Navy Yard.

Olive Nevin Begins an Active Concert Season

Olive Nevin, soprano, began her season at Sewickley, Pa., on Sept. 16, just before she returned to New York. She was heard recently at Lockport, N. Y., where she sang on Sept. 3 and Oct. 4. On Oct. 11 Miss Nevin will be heard at Beethoven Castle, Irvington-on-Hudson.

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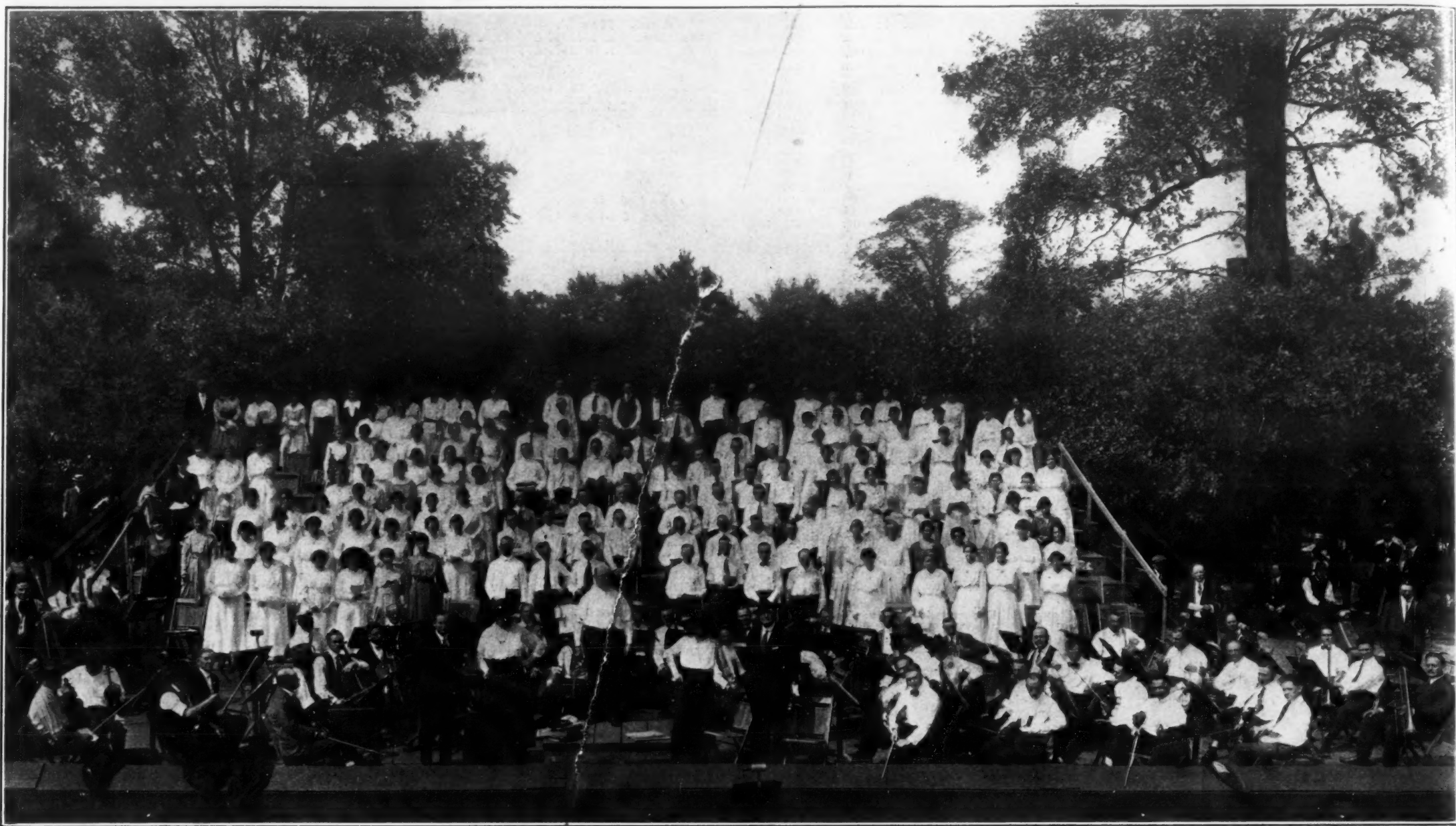
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OPEN-AIR FESTIVAL INSPIRES ST. LOUISANS



The Massed Forces at the Recent Open-Air Music Festival in St. Louis

Photo by Griff Yore, St. Louis

ST. LOUIS, Oct. 1.—No institution in St. Louis has had such an inspiring influence on local music as the great open-air Municipal Theater. The community is still discussing the successful Festival given recently in the theater by the Pageant Choral Society. The photograph gives a good idea of the size of the stage,

seating the chorus and orchestra conducted by Frederick Fischer. The Festival soloists, left to right, are Forest Lamont, tenor; Olive Kline, soprano; Conductor Fischer (on platform); Merle Alcock, contralto, and Clarence Whitehill, bass-baritone.

CENTRALIZING QUAKER CITY'S MUSIC WORK

League Acts With Union to Aid Young Musicians—Stokowski To Make Records

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Oct. 1, 1917.

A MEETING of the Philadelphia Music League was held Thursday. The civic importance of this organization as a central clearing house for musical matters was demonstrated by requests from a St. Louis publishing firm and the Musicians' Union of Philadelphia seeking important information. Charles Braun was appointed to ascertain the possibility of co-operation between the league and the Community Singing Association. Mrs. Harold Yarnall will take up the matter of having a representative of the league co-operate with the recreation committee of the department of public safety.

In answer to the request from the Musicians' Union asking how to better the union's association and how best to meet the leading business men of the city in furthering their plans for constructing a concert hall, studio and assembly building on the Parkway where young musicians may receive an orchestral training, President Tily asked Nicholas Douty, Arthur Judson and Clarence

Bawden to confer with the league committee.

The Chamber of Commerce will be interviewed in relation to the publication in their monthly book of a comprehensive article compiled by the league setting forth the immense outlay in Philadelphia annually for all things musical. As it is the most complete article of its kind ever brought to light, its importance to Philadelphia's musical interests will be amazing in its revelations.

The Philadelphia Orchestra has just completed arrangements whereby the organization will make a number of records during the coming season. The Victor Company has been working for some time on a plan for perfecting orchestral records with the view of using some of the great symphony orchestras of this country, and the Philadelphia Orchestra has been chosen, together with the Boston Symphony, to make the first records of a full symphony orchestra of ninety-four players. A new sounding room for the purpose has been constructed at the Victor plant in Camden, and the Academy of Music will also be used for the purpose.

The Worcester Festival organization has chosen Concertmaster Thaddeus Rich as associate conductor, and has engaged the members of the Philadelphia Orchestra for its concerts. Olga Samaroff (Mme. Leopold Stokowski) is scheduled to appear at the concerts Oct. 5 at Worcester.

M. B. SWAAB.

Giuseppe De Luca, the Metropolitan Opera baritone, celebrated his birthday on Oct. 1. In honor of the occasion he invited his friends to an all-day picnic at Long Branch, N. J.

GREAT CIVIC CHORUS STIRS INDIANAPOLIS

6,000 Applaud Outdoor Concert Given by 2,000 Singers Under Ernestinoff

INDIANAPOLIS, Oct. 1.—The Indianapolis Community Chorus, composed of the choirs of Christ Church, Roberts Park Church, the First Presbyterian, Central Avenue M. E., Second Presbyterian churches, Sts. Peter and Paul Cathedral with the members of the Matinee Musicale the Harmonie clubs and other musical organizations, gave its first concert at the Monument Circle under the direction of Alexander Ernestinoff, on Sept. 22. The size of the

chorus, approximately 2000, has never been approached except by the chorus of the National Sängerfest, held at the Fair Grounds nine years ago.

Members of the Indianapolis Musicians' Association opened the program with Sousa's "Stars and Stripes Forever" and the band accompanied all the numbers. Paul Hyde Davis, who came from Fort Benjamin Harrison, where he is a member of the Officers' Reserve Training Camp, was the soloist, being applauded with special enthusiasm after his singing of "Indiana" and other numbers. It is estimated that at least 6000 persons gathered to hear the chorus and the interest was such that the concerts will be continued as long as the weather permits.

P. S.

A course in music will be given by Dr. Frank R. Rix, director of music in New York City schools, at Bryant High School, Long Island City, on Saturdays.

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